

# BAY • GUARDIAN

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## TOM'S LEGACY

As Ammiano returns from Sacramento, can he help revive San Francisco's progressive spirit?  
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GUARDIAN PHOTO  
BY TIM DAW

### HANGIN' ON

Hits and history mix in 'Motown the Musical' **P30**

### NUCLEAR SHAKEUP

Earthquake danger at Diablo Canyon exposed **P13**

### BEST OF THE BAY

Vote now for your favorites! **P20**









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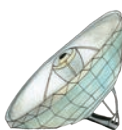
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## PARK ARIAS

One of our favorite picnic singalongs (and “try-to-singalongs”) is coming, as **SF Opera’s Opera in the Park** hits Sharon Meadow in Golden Gate Park, Sun/7 at 1:30pm. On the menu? Mozart’s *Don Giovanni* Overture, Puccini’s “Nessun dorma” from *Turandot*, and Leoncavallo “Vesti la giubba” from *Pagliacci*. (You may not know the titles but you’ll recognize the tunes.) Pack a flask of wine and pray for sunshine. [www.sfopera.org](http://www.sfopera.org). PHOTO OF MARCO BERTI BY TEATRO ALLA SCALA

## SWEET TRIBUTE

Former SF clubkid (now renowned LA artist) **Jason Mecier** is famed for his celebrity portraits done with junk food and trash — and his tribute to Robin Williams is gaining attention. “It’s Robin Williams as Mrs. Doubtfire, with a Patch Adams nose and a *Flubber* green background,” Mecier says. “This portrait took over 30 hours to make and is comprised of thousands of candy pieces including Red Vines, Black Licorice, gum balls, Jelly Bellies, Jelly Beans, Tic-Tacs, Gum Drops, Gummy Bears, Sixlets, Mike and Ike’s, Hot Tamales and others. I’ve always wanted to do a portrait of him combining all of his most popular roles. Unfortunately, now was the time to do it.” [www.jasonmecier.com](http://www.jasonmecier.com)



## ZOOBORN

On Aug. 26, the **SF Zoo** welcomed rare newborn twin male giraffes — unfortunately one was too weak to survive, but the other little fellow is doing fine at 100 pounds and 5’6” tall. The calf’s mother is 11-year-old Bititi, who was born at the Oakland Zoo and made the journey across the bay to live at the San Francisco Zoo in 2005. The father is 12-year-old Floyd, who was born in Albuquerque at the Rio Grande Zoo. We’re looking forward to the naming contest. [www.sfzoo.org](http://www.sfzoo.org)

## THEFT TIMES TWO

It’s a drag to have your car stolen. But if the vehicle is recovered, the high fees you may fork over to get it back only add insult to injury. In San Francisco, police give the owner of a recovered stolen vehicle 20 minutes to retrieve it before sending the car to impound. That’s where the costs add up. Worst-case scenario? The fees rise above the value of the car, and it gets auctioned off. Sup. Scott Wiener has called for a hearing to review the city’s towing policies with respect to stolen cars. The company that operates the city’s impound lot, **AutoReturn**, is due for contract renewal next year.

## GORGE YOURSELF

The **Asian Art Museum’s “Gorgeous”** show (through Sept. 14) is a sugar rush of centuries’ worth of crowd-pleasing art hits, including everything from Jeff Koons’ infamous porcelain portrait of Michael Jackson and pet monkey Bubbles to breathtaking ancient Chinese paintings. The show, produced in partnership with SFMOMA, provides a great introduction to art history for our ADD age; more experienced types will appreciate the chance to linger before Mark Rothko’s “No. 14, 1960” alongside works from artisans of other eras. [www.asianart.org](http://www.asianart.org)



## CYCLE UP

**San Francisco-style cycletracks** — bike lanes physically separated from automobile traffic — could proliferate in cities throughout California under a bill approved today (Fri/29) by the Legislature, provided Gov. Jerry Brown decides to sign it. Assembly Bill 1193, the Protected Bikeways Act, by San Francisco Democrat Phil Ting, was approved today by the Assembly on a 53-15 vote after clearing the Senate on Monday, 29-5. The bill incorporates cycletrack design standards into state transportation regulations, which had previously stated that such designs weren’t allowed. In other bike news, the SF Bicycle Coalition announced that a plan was approved to bring a raised bikeway to Valencia between Cesar Chaves and Duncan Streets next year, creating a buffer between drivers and cyclists. SF EXAMINER PHOTO BY MIKE KOOZMIN

## VOTERS IN THE DARK

Proposed legislation to shed light on who’s bankrolling political campaign ads has been stalled for now. The **DISCLOSE Act** — which stands for “Democracy is Strengthened by Casting Light on Spending in Elections” — needed a two-thirds vote to pass both houses of the California Legislature, but lacked support. It would have required funders of TV, print, and radio ads, and robocalls, to be clearly identified by closing a loophole that allows them to be disguised by ambiguous committee names. Sen. Mark Leno and other cosponsors vowed to continue the fight next year.

## TAG, YOU’RE IT!

The neighborhood some call “upper Safeway” has gotten some negative attention lately, but the **Friends of Duboce Park Tag Sale** — back for its 17th year — is perfectly timed to recharge the area’s community spirit. Last year’s event was hit with an unexpected deluge, so hope for sunny skies Sat/6 and head to the ‘hood’s collective backyard from 9am-2pm for shopping (bargains galore on household items, clothes, sports equipment, books, and more!) and hob-nobbing, with all proceeds going toward improvements to Duboce Park, including its playground. [www.friendsofdubocepark.org](http://www.friendsofdubocepark.org)



## CASTRO CURTAIN CALL

If your favorite thing about seeing movies at the historic Castro Theatre is hearing the score for that Charlie Chaplin short played on the instrument that would’ve been used when the film actually came out — well, get thee to the movies, and fast. The **Castro Theatre’s famous Wurlitzer organ** is being sold by its current owner, and will be replaced early next year with an elaborate, one-of-a-kind digital console, with seven keyboards and more than 800 stops, designed by acclaimed organ creator Allen Harrah — pro bono. One trade-off: We’re guessing this will be better for scoring alien movies than its analog counterpart?

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# Schools not prisons

BY MATT HANEY

**OPINION** Jay-Z doesn't usually make political endorsements.

But at a recent concert in Los Angeles, he took the rare and unexpected step of endorsing a California ballot initiative. "California, build more schools, less prisons," he rapped to the crowd, and then encouraged them to all vote yes on Proposition 47.

Jay-Z chose the right issue to speak out about. On an otherwise quiet state ballot, Californians have the opportunity to make history this fall with Prop. 47, also known as the "Safe Neighborhood and Schools Act."

While California has long been known as an incarceration trailblazer for all the wrong reasons, Prop. 47 will give us an opportunity to reduce overcrowded prisons and bloated corrections budgets, roll back the failed drug war, and reinvest in public education.

Most importantly, Prop 47 will reduce the penalty for most nonviolent, non-serious crimes, such as drug possession, shoplifting, and bouncing a check, from a felony to a misdemeanor. These offenses are closely associated with drug addiction or poverty, and are not well addressed in prison.

This change will also be retroactive, allowing us to make amends for misguided policies. Approximately 10,000 inmates will be eligible for re-sentencing, helping to alleviate California's notoriously overcrowded prisons. Hundreds of thousands of formerly incarcerated people with past felony convictions will have them reduced to misdemeanors, lifting existing barriers to employment and housing.

The estimated \$150-\$250 million in savings each year will be reinvested into K-12 education, victim compensation, and community-based rehabilitation and re-entry programs.

There are a number of reasons why Prop. 47 would be a huge step forward for California. First, we have to stop wasting money unnecessarily locking people up for long periods of time. California currently spends \$10 billion on corrections, which has increased 1500 percent since 1981. Even as crime rates have fallen, corrections spending keeps going up.

The astronomical increase in prison spending has squeezed public education and services. We spend \$62,000 to imprison someone for one year, while only about \$9,000 per K-12 student. California built 22 prisons since 1980, but we built

just one university. Imagine if both of those numbers were flipped. The cost of imprisonment for minor offenses simply isn't worth it.

Second, prison time and felony convictions can have a devastating impact on individuals and communities. When a person is sent away to prison, they are separated from their family, community, and employment. Their time spent behind bars often leads to serious negative consequences for their physical health, mental health, and overall wellbeing. When they come out, they can face insurmountable barriers to employment, housing, and assistance.

Others feel the impact too: Hundreds of thousands of children in California have parents who are incarcerated. A recent study showed that for many kids, having a parent in prison is more detrimental to a child's health and development than divorce or even the death of a parent.

Third, locking people up for drug crimes and petty theft is ineffective. Many California prisoners need drug or mental health treatment, not longer prison sentences. There are now three times as many people with mental illnesses in prisons and jails than there are in hospitals.

And instead of treating drug use as a health issue, we have criminalized it and enforced laws selectively, with communities of color bearing the brunt of this counterproductive war on ourselves.

California has long been one of the country's pioneers in creative and expansive ways to lock people up. We were one of the first to pass a "Three Strikes" law, and have the unfortunate distinction of being the only prison system found by the US Supreme Court to be unconstitutionally overcrowded.

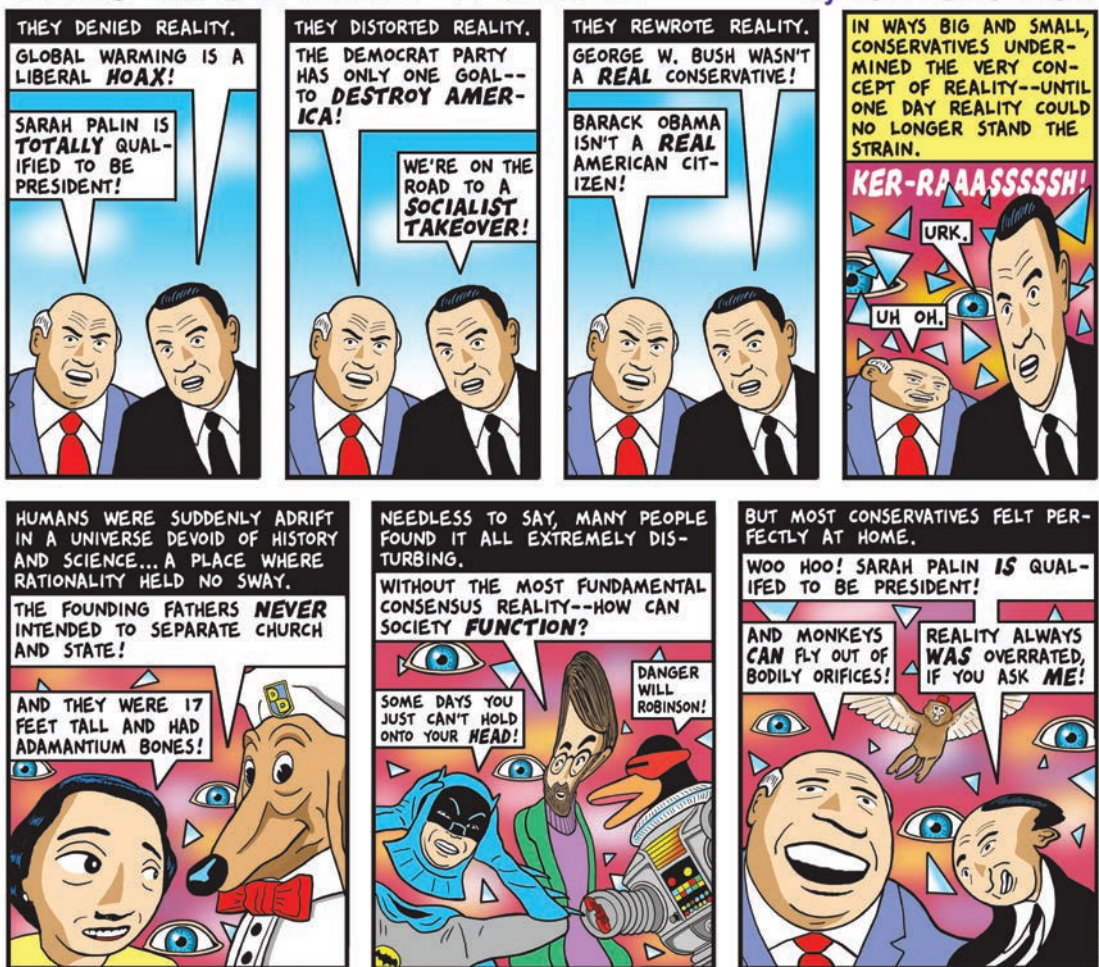
But just like our fellow citizens who made mistakes in the past, California too deserves a second chance. Prop. 47 gives us our own shot at redemption.

Prop. 47 can provide a mandate for a better California, one where we support each other and invest in our people. Demanding "Schools Not Prisons," a new California majority is emerging, one that will shape our state's future this November and beyond. **SFBG**

*Matt Haney is an elected member of San Francisco's Board of Education and the co-founder of #Cut50, a new initiative to cut the prison population nationally by 50 percent in 10 years.*

## THIS MODERN WORLD

by TOM TOMORROW



**EDITORIAL** The San Francisco Board of Supervisors returned to work this week after a month-long summer recess. While it may be too much to expect the supervisors to seriously tackle the many pressing issues facing this city during the fall election season, that's exactly what needs to happen.

The city has been cruising along on auto-pilot, propelled by inertia more than any coherent political leadership, its elected leaders content to throw political platitudes and miniscule policy remedies at huge problems that are fundamentally changing the city.

While the eastside of the city is being rapidly transformed by rampant development, with no real plan for the displacement and gentrification that it's causing, the westside still has suburban levels of density and no plan for shouldering its share of this city's growth pressures. While it's good to see Sup. Katy Tang take a small step toward addressing the problem with her recently introduced Sunset District Blueprint, which seeks to build up to 1,000 new homes there over the next 10 years, that conceptual framework

## Get to work

will require political will and more concrete goals to become reality.

To serve the density that westside residents are going to have to accept, the city and its Transportation Authority also must fast-track the Geary Bus Rapid Transit program that has languished for far too long. And the city's "Complete Streets" and "Vision Zero" transportation reforms need to become more than just slogans, instead backed by the funding and commitment they need to become reality.

Similarly, there's no reason why the Mayor's Office, Planning Department, and pro-growth supervisors should be waiting for voters to act on Proposition K, the watered-down housing advisory measure, before they create a plan

for implementing Mayor Ed Lee's long-stated goal of building 30,000 new housing units, more than 30 percent of them affordable. That should have already happened before the promise was made.

This week, while the Board of Supervisors was slated to approve master lease agreements with the US Navy to develop Treasure Island, the city still isn't seriously addressing concerns about radioactive contamination on the island or the project's half-baked transportation plan.

Another important issue facing this compassionate city is how to provide legal representation for the waves of child refugees from Central America facing deportation in immigration courts here in San Francisco. Board President David Chiu proposed a \$100,000 allocation for such legal representation, which is a joke, and the board should instead approve the something closer to the \$1.2 million commitment that Sup. David Campos has proposed.

We could go on (for example, when will Airbnb make good on its past-due promise to pay city hotel taxes?), but the point is: Get to work! **SFBG**



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# Tom's legacy

As Ammiano returns from Sacramento, can he help revive SF's progressive spirit?

BY STEVEN T. JONES

steve@sfbg.com

**NEWS** At a moment when San Francisco politics has slid toward the slippery center — when one-time progressives align with business elites, the political rhetoric seems hollow, and the vaunted value of “civility” in City Hall increasingly looks more like a deceptive power grab by the Mayor’s Office — it feels so refreshing to talk with Tom Ammiano.

For one thing, he’s hilarious, always quick with quips that are not only funny, but often funny in insightful ways that distill complex issues to their essence, delivered with his distinctive nasally honk and lightning timing. Ammiano developed as a stand-up comedian and political leader simultaneously, and the two professional sides feed off each other, alternatively manifesting in disarming mirth or penetrating bite.

But his humor isn’t the main reason why Ammiano — a 72-year-old state legislator, two-time mayoral candidate, and former supervisor and school board member — has become such a beloved figure on the left in state and local politics, or why so many progressives are sad to see him leaving the California Assembly and elected office this year for the first time since 1990.

No, perhaps the biggest reason why public esteem for Ammiano has been strong and rising — particularly among progressives, but also among those of all ideological stripes who decry the closed-door dealmaking that dominates City Hall and the State Capitol these days — is his political integrity and courage. Everyone knows where Tom Ammiano will stand on almost any issue: with the powerless over the powerful.

“Don’t make it about yourself, make it about what you believe in,” Ammiano told us, describing his approach to politics and his advice to up-and-coming politicians.

Ammiano’s positions derive from his progressive political values, which were informed by his working class upbringing, firsthand observations of the limits of American militarism,

publicly coming out as a gay teacher at time when that was a risky decision, standing with immigrants and women at important political moments, and steadily enduring well-funded attacks as he created some of San Francisco’s most defining and enduring political reforms, from domestic partner benefits and key political reforms to universal health care.

“He has been able to remain true to his values and principles of the progressive movement while making significant legislative accomplishments happen on a number of fronts,” Sup. David Campos, who replaced Ammiano on the Board of Supervisors and is now his chosen successor in the California Assembly, told the Guardian. “I don’t know that we’ve fully understood the scope of his influence. He has influenced the city more than most San Francisco mayors have.”

So, as we enter the traditional start of fall election season — with its strangely uncontested supervisory races and only a few significant ballot measures, thanks to insider political manipulations — the Guardian spent some time with Ammiano in San Francisco and in Sacramento, talking about his life and legacy and what can be done to revive the city’s progressive spirit.

## LIFE OF THE CAPITOL

Aug. 20 was a pretty typical day in the State Capitol, perhaps a bit more relaxed than usual given that most of the agenda was concurrence votes by the full Senate and Assembly on bills they had already approved once before being amended by the other house.

Still, lobbyists packed the hall outside the Assembly Chambers, hoping to exert some last minute influence before the legislative session ended (most don’t bother with Ammiano, whose name is on a short list, posted in the hall by the Assembly Sergeant-at-Arms, of legislators who don’t accept business cards from lobbyists).

One of the bills up for approval that day was Ammiano’s Assembly Bill 2344, the Modern Family Act,

which in many ways signals how far California has come since the mid-’70s, when Ammiano was an openly gay schoolteacher and progressive political activist working with then-Sup. Harvey Milk to defeat the homophobic Briggs Initiative.

The Modern Family Act updates and clarifies the laws governing same-sex married couples and domestic partners who adopt children or use surrogates, standardizing the rights and responsibilities of all parties involved. “With a few simple changes, we can help families thrive without needless legal battles or expensive court actions,” Ammiano said in a press statement publicizing the bill.

Ammiano arrived in his office around 10am, an hour before the session began, carrying a large plaque commending him for his legislative service, given to outgoing legislators during a breakfast program. “Something else I don’t need,” Ammiano said, setting the plaque down on a table in his wood-paneled office. “I wonder if there’s a black market for this shit.”

Before going over the day’s legislative agenda, Ammiano chatted with his Press Secretary Carlos Alcala about an editorial in that morning’s San Francisco Chronicle, “Abuse of disabled-parking program demands legislators act,” which criticized Ammiano for seeking minor changes in a city plan to start charging for disabled placards before he would sponsor legislation to implement it. The editorial even snidely linked Ammiano to disgraced Sen. Leland Yee, who is suspended and has nothing to do with the issue.

“I’ve had these tussles with the Chronicle from day one. They just want people to be angry with me,” Ammiano told us. “You stand up for anything progressive and they treat you like a piñata.”

He thought the criticism was ridiculous — telling Alcala, “If we do a response letter, using the words puerile and immature would be good” — and that it has as much



to do with denigrating Ammiano, and thus Campos and other progressives, as the issue at hand.

“Anything that gets people mad at me hurts him,” Ammiano told us.

But it’s awfully hard to be mad at Tom Ammiano. Even those on the opposite side of the political fence from him and who clash with him on the issues or who have been subjected to his caustic barbs grudgingly admit a respect and admiration for Ammiano, even Lt. Gov. Gavin Newsom, who told the Guardian as much when we ran into him on the streets of Sacramento later that day.

Ammiano says he rarely gets rattled by his critics, or even the

handful of death threats that he’s received over the years, including the one that led the San Francisco Police Department to place a protective detail on him during the 1999 mayor’s race.

“You are buoyed by what you do, and that compensates for other feelings you have,” Ammiano said of safety concerns.

Finally ready to prepare for the day’s business, he shouts for his aides in the other room (“the New York intercom,” he quips). The first question is whether he’s going to support a bill sponsored by PG&E’s union to increase incentives for geothermal projects in the state, a jobs bill that

CONTINUES ON PAGE 10 >>



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TOM'S LEGACY

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most environmental groups opposed.

"That is a terrible bill, it's total shit, and I'm not going to support it," Ammiano tells his aide. "It's a scam."

As Ammiano continued to prepare for the day's session, we headed down to the Assembly floor to get ready to cover the action, escorted by Alcala. We asked what he planned to do after Ammiano leaves Sacramento, and Alcala told us that he'll look at working for another legislator, "but there would probably be a lot more compromises."

SPARKING CHANGE

Compromises are part of politics, but Ammiano has shown that the best legislative deals come without compromising one's political principles. Indeed, some of his most significant accomplishments have involved sticking to his guns and quietly waiting out his critics.

For all the brassy charm of this big personality — who else could publicly confront then-Gov. Arnold Schwarzenegger at a Democratic Party fundraiser in 2009 and tell him to "kiss my gay ass!" — Ammiano has usually done the work in a way that wasn't showy or self-centered.

By championing the reinstatement of district supervisorial elections and waging an improbable but electrifying write-in campaign for mayor in 1999 (finishing second before losing to incumbent Willie Brown in the runoff election), Ammiano set the stage for progressives to finally win control of the Board of Supervisors in 2000 and keep it for the next eight years, forming an effective counterbalance to Gavin Newsom's pro-business mayoralty.

"I just did it through intuition," Ammiano said of his 1999 mayoral run, when he jumped into the race just two weeks before election day. "There was a lot of electricity."

After he made the runoff, Brown and his allies worked aggressively to keep power, leaning on potential Ammiano supporters, calling on then-President Bill Clinton to campaign for Brown, and even having Jesse Jackson call Ammiano late one night asking him to drop out.

"That's when we realized Willie really felt threatened by us," Ammiano said, a fear that was well-founded given that Ammiano's loss in the runoff election led directly into a slate of progressives elected to the Board of Supervisors the next year. "It was a pyrrhic victory for him because then the board changed."

But Ammiano didn't seize the

spotlight in those heady years that followed, which often shone on the younger political upstarts in the progressive movement — particularly Chris Daly, Matt Gonzalez, and Aaron Peskin — who were more willing to aggressively wage rhetorical war against Newsom and his downtown constituents.

By the time the 2003 mayor's race came, Ammiano's mayoral campaign became eclipsed by Gonzalez jumping into the race at the last minute, a Green Party candidate whose outsider credentials contrasted sharply with Newsom's insider inevitability, coming within 5 percentage points of winning.

**"IT HELPED THE WAY I WANTED TO GOVERN, WITH THE FOCUS ON THE NEIGHBORHOODS INSTEAD OF THE BOYS DOWNTOWN."**

"I just bounced back and we did a lot of good shit after that," Ammiano said, noting how district elections were conducive to his approach to politics. "It helped the way I wanted to govern, with the focus on the neighborhoods instead of the boys downtown."

Perhaps Ammiano's greatest legislative victory as a supervisor was his Health Care Security Ordinance, which required employers in San Francisco to provide health coverage

for their employees and created the Healthy San Francisco program to help deliver affordable care to all San Franciscans.

The business community went ballistic when Ammiano proposed the measure in 2006, waging an aggressive lobbying and legal campaign to thwart the ordinance. But Ammiano just quietly took the heat, refused to compromise, and steadily lined up support from labor, public health officials, and other groups that were key to its passage.

"Maybe the early days of being a piñata injured me," Ammiano said of his ability to withstand the onslaught from the business community for so long, recalling that in his 1999 school board race, "I really became a piñata. I got it in the morning from the Chronicle and in the afternoon from the Examiner."

Ammiano kept Newsom apprised of his intentions and resolve, resisting entreaties to water down the legislation. "I kept talking to him and I told him I was going to do it," Ammiano said. "Eventually, we got a 11 to zip vote and Newsom couldn't do anything about it. That was a great journey."

In the end, Newsom not only supported the measure, but he tried to claim Ammiano's victory as his own, citing the vague promise he had made in his 2007 State of the City speech to try to provide universal health care in the city and his willingness to fund the program in his 2007-08 budget.

But Ammiano was happy with the policy victory and didn't quibble publicly with Newsom about credit. "I picked my battles," Ammiano said, contrasting his approach to Newsom with that of his more fiery progressive colleagues. "I tried to go



after him on policy, not personality."

Ammiano isn't happy with the political turn that San Francisco has taken since he headed to Sacramento, with the pro-business, fiscally conservative faction of the city controlling the Mayor's Office and exerting a big influence on the Board of Supervisors. But San Francisco's elder statesman takes the long view. "Today, the board has a moderate trajectory that can be annoying, but I think it's temporary," Ammiano said. "These things are cyclical."

He acknowledges that things can seem to a little bleak to progressives right now: "They're feeling somewhat marginalized, but I don't think it's going to stay that way."

FLOOR SHOW

Back on the Assembly floor, Ammiano was working the room, hamming it up with legislative colleagues and being the first of many legislators to rub elbows and get photos taken with visiting celebrities Carl Weathers, Daniel Stern, and Ron Perlman, who were there to support film-credit legislation

"Ron Perlman, wow, *Sons of Anarchy*," Ammiano told us afterward, relating his conversation with Perlman. "I said, 'They killed you, but you live on Netflix.' I told him I was big fan. Even the progressives come here for the tax breaks."

When Little Hoover Commission Chair Pedro Nava, who used to represent Santa Barbara in the Assembly, stopped to pose with Ammiano for the Guardian's photographer, the famously liberal Ammiano quipped, "You'll get him in trouble in Santa Barbara. Drill, baby, drill!"

Ammiano chairs the Assembly Public Safety Committee, where he has successfully pushed pris-

on reform legislation and helped derail the worst tough-on-crime bills pushed by conservatives.

"We have a lot of fun, and we get a chance to talk about all these bills that come before us," Bob Wieckowski (D-Fremont), who chairs the Judiciary Committee, told the Guardian when asked about Ammiano. "You can see how these bad bills get less bad."

Ammiano gave a short speech when his Modern Family Act came up for a vote, noting that it "simplifies the law around these procedures," before the Assembly voted 57-2 to send it to the governor's desk, where he has until Sept. 30 to act on it. "I think he'll sign it," Ammiano told the Guardian, "even though it's about reproduction and naughty bits."

"He's a hoot," Assemblymember Reggie Jones-Sawyer (D-Los Angeles) said of Ammiano, whose desk is right behind his own. Jones-Sawyer said that he'd love to see Ammiano run for mayor of San Francisco, "but he's waiting for a groundswell of support. Hopefully the progressives come together."

Jones-Sawyer said Ammiano plays an important role as the conscience of a Legislature that too often caters to established interests.

"There's liberal, progressive, socialist, communist, and then there's Tom," Jones said. "As far left as you can go, there's Tom, and that's what we're going to miss."

Yet despite that strong progressive reputation, Ammiano has also been an amazingly effective legislator (something that might surprise those supporting the campaign of David Chiu, which has repeatedly claimed that ideological progressives like Ammiano and Campos can't

CONTINUES ON PAGE 11 >>





“get things done” in Sacramento).

Last year, Ammiano got 13 bills through the Legislature — including three hugely controversial ones: the TRUST Act, which curbs local cooperation with federal immigration holds; the Domestic Workers Bill of Rights; and a bill protecting transgender student rights in schools, which was savaged by conservative religious groups — all of which were signed into law by Gov. Jerry Brown.

“A lot of it is personal relationships, some is timing, and some is just sticking to it,” Ammiano said of effectiveness.

Some of his legislative accomplishments have required multiyear efforts, such as the Domestic Workers Bill of Rights, which was vetoed in 2012 before being signed into law last year with only a few significant changes (see “Do we care?” 3/26/13).

“Tom Ammiano was so incredible to work with,” Katie Joaquin, campaign coordinator for the California Domestic Workers Coalition, for whom the bill had long been a top priority, told the Guardian.

The large grassroots coalition backing the bill insisted on being a part of the decision-making as it evolved, which is not always easy to do in the fast-paced Capitol. But Joaquin said Ammiano’s history of working with grassroots activists made him the perfect fit for the consensus-based coalition.

“That’s difficult to do in the legislative process, and working with Tom and his office made that possible,” Joaquin told us. “He wanted to make sure we had active participation in the field from a variety of people who were affected by this.”

When the bill was vetoed by Gov. Brown, who cited paternalistic concerns that better pay and working conditions could translate into fewer jobs for immigrant women who serve as domestic workers, Joaquin said Ammiano was as disappointed as the activists, but he didn’t give up.

“It was really hard. I genuinely felt Tom’s frustration. He was going through the same emotions we were, and it was great that he wanted to go through that with us again,” Joaquin told us. “Sometimes, your allies can get fatigued with the long struggles, but Tom maintained his resolve and kept us going.”

And after it was over, Ammiano even organized the victory party for the coalition and celebrated the key role that activists and their organizing played in making California only the second state in the nation (after New York) to extend basic wage, hour, and working condition protections to nannies, maids, and other domestic



workers excluded under federal law.

“He has a great sense of style,” Joaquin said of Ammiano, “and that emanates in how he carries himself.”

### COMING OUT

Ammiano came to San Francisco in 1964, obtaining a master’s degree in special education from San Francisco State University and then going on to teach at Hawthorne Elementary (now known as Cesar Chavez Elementary). He quickly gained an appreciation for the complex array of issues facing the city, which would inform the evolution of his progressive worldview.

“In teaching itself, there were a lot of social justice issues,” Ammiano said. For example, most native Spanish-speakers at the time were simply dumped into special education classes because there wasn’t yet bilingual education in San Francisco schools. “So I turned to the community for help.”

The relationships that he developed in the immigrant community would later help as he worked on declaring San Francisco a sanctuary city as waves of Central American immigrants fled to California to escape US-sponsored proxy wars.

Growing up a Catholic working class kid in New Jersey, Ammiano was no hippie. But he was struck by the brewing war in Vietnam strongly enough that he volunteered to teach there through a Quaker program, International Volunteer Service, working in Saigon 1966-68 and coming back with a strong aversion to US militarism.

“I came back from Vietnam a whole new person,” he told us. “I had a lot of political awakenings.”

He then worked with veterans injured during the war and began to gravitate toward leftist political groups in San Francisco, but he found that many still weren’t comfortable with his open homosexuality, an identity that he never sought to cover up or apologize for.

“I knew I was gay in utero,” Ammiano said. “I said you have to be comfortable with me being a gay, and it wasn’t easy for some. The left wasn’t that accepting.”

But that began to change in the early ’70s as labor and progressives started to find common cause with the LGBT community, mostly through organizations such as Bay Area Gay Liberation and the Gay Teachers Coalition, a group that Ammiano formed with Hank Wilson and Ron Lanza after Ammiano publicly came out as a gay teacher in 1975.

“He was the first public school

teacher to acknowledge that he was a gay man, which was not as easy as it sounds in those days,” former Mayor Art Agnos told us, crediting Ammiano with helping make support for gay rights the default political position that it became in San Francisco.

The San Francisco Unified School District still wasn’t supportive of gay teachers, Ammiano said, “So I ran for school board right after the assassinations [of Mayor George Moscone and Sup. Harvey Milk in 1978] and got my ass kicked.”

Shortly thereafter, Ammiano decided to get into stand-up comedy,

encouraged by friends and allies who loved his sense of humor. Meanwhile, Ammiano was pushing for SFUSD to name a school after Milk, as it immediately did for Moscone, a quest that dragged on for seven years and which was a central plank in his unsuccessful 1988 run for the school board.

But Ammiano was developing as a public figure, buoyed by his stand-up performances (which he said Chronicle reporters would sometimes attend to gather off-color quotes to use against him in elections) and increased support from the maturing progressive and queer communities.

So when he ran again for school board in 1990, he finished in first place as part of the so-called “lavender sweep,” with LGBT candidates elected to judgeships and lesbians Carole Migden and Roberta Achtenberg elected to the Board of Supervisors.

On the school board, Ammiano helped bring SFUSD into the modern age, including spearheading programs dealing with AIDS education, support for gay students, distribution of condoms in the schools, and limiting recruiting in schools by the homophobic Boy Scouts of America.

“I found out we were paying

CONTINUES ON PAGE 12 >>

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TOM'S LEGACY  
CONT>>

them to recruit in the schools, but I can't recruit?" Ammiano said, referencing the oft-raised concern at the time that gay teachers would recruit impressionable young people into homosexuality.

As his first term on the school board ended, a growing community of supporters urged Ammiano to run for the Board of Supervisors, then still a citywide election, and he was

elected despite dealing with a devastating personal loss at the time.

"My partner died five days before the election," Ammiano said as we talked at the bar in Soluna, tearing up at the memory and raising a toast with his gin-and-tonic to his late partner, Tim Curbo, who succumbed to a long struggle with AIDS.

Ammiano poured himself into his work as a supervisor, allied on the left at various points in the mid-late '90s with Sups. Sue Bierman, Terrence Hallinan, Leland Yee, Mabel Teng,

Angelo Alioto, and Carole Migden against the wily and all-powerful then-Mayor Brown, who Ammiano said "manipulated everything."

But Ammiano gradually began to chip away at that power, often by turning directly to the people and using ballot measures to accomplish reforms such as laws regulating political consultants and campaign contributions and the reinstatement of district supervisorial elections, which decentralized power in the city.

"People frequently say about

politicians, when they want to say something favorable, that they never forgot where they came from," Agnos told us. "With Tom, he never forgot where he came from, and more importantly, he never forgot who he was...He was an authentic and a proud gay man, as proud as Harvey Milk ever was."

And from that strong foundation of knowing himself, where he came from, and what he believed, Ammiano maintained the courage to stand on his convictions.

"It's not just political integrity, it's a reflection of the man himself," Agnos said, praising Ammiano's ability to always remain true to himself and let his politics flow from that. "A lot of politicians don't have the courage, personal or political, to do that."

WHAT'S NEXT

Ammiano's legacy has been clearly established, even if it's not always appreciated in a city enamored of the shiny and new, from recent arrivals who seem incurious about the city's political history to the wave of neoliberal politicians who now hold sway in City Hall.

"Tom has carried on the legacy of Harvey Milk of being the movement progressive standard bearer. He has, more than anyone else, moved forward progressive politics in San Francisco in a way that goes beyond him as an individual," Campos said, citing the return of district elections and his mentoring of young activists as examples. "He brought a number of people into politics that have been impactful in their own right."

Campos is one of those individuals, endorsed by Ammiano to fill his District 9 seat on the Board of Supervisors from a competitive field of established progressive candidates. Ammiano says he made the right choice.

"I have been supportive of him as a legislator and I think he's doing the right things," Ammiano said of Campos, adding an appreciation for the fact that he's gay, an immigrant, and a solid progressive. "He's a three-fer."

Ammiano said that Campos has been a standout on the Board of Supervisors in recent years, diligently working to protect workers, tenants, and immigrants with successful efforts to increase tenant relocation fees after an eviction and an attempt to close the loophole that allows restaurants to pocket money they're required to spend on employee health care, which was sabotaged by Chiu and Mayor Lee.

"I like his work ethic. He comes across as mild-mannered, but he's a tiger," Ammiano said of Campos. "If

you like me, vote for David."

But what about Ammiano's own political future?

Ammiano said he's been too busy lately to really think about what's next for him (except romantically: Ammiano recently announced his wedding engagement to Carolis Deal, a longtime friend and lover). Ammiano is talking with universities and speakers bureaus about future gigs and he's thinking about writing a book or doing a one-man show.

"Once I get that settled, I'll look at the mayor's race and [Sen. Mark] Leno's seat," Ammiano said, holding out hope that his political career will continue.

Ammiano said the city is desperately in need of some strong political leadership right now, something that he isn't seeing from Mayor Lee, who has mostly been carrying out the agenda of the business leaders, developers, and power brokers who engineered his mayoral appointment in 2011.

"Basically, he's an administrator and I don't think he'll ever be anything but that," Ammiano said. "We are so fucking ready for a pro-

**"WE ARE  
SO FUCKING  
READY FOR A  
PROGRESSIVE  
MAYOR."**

TOM AMMIANO

gressive mayor."

If Ammiano were to become mayor — which seems like a longshot at this point — he says that he would use that position to decentralize power in San Francisco, letting the people and their representatives on the Board of Supervisors have a greater say in the direction of the city and making governance decisions more transparent.

"I don't believe in a strong mayor [form of government]," Ammiano said. "If I was mayor, all the commission appointments would be shared."

But before he would decide to run for mayor, Ammiano says that he would need to see a strong groundswell of public support for the values and ideals that he's represented over nearly a half-century of public life in San Francisco.

"I don't want to run to be a challenger," Ammiano said. "I'd want to run to be mayor." SFBG



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BY REBECCA BOWE

rebecca@sfbg.com

**NEWS** It was more than six years ago that Jeanne Hardebeck, a seismologist at the US Geological Survey's Menlo Park Earthquake Science Center, started to zero in on a pattern. "I was looking at small earthquakes," she explained. "I noticed them lining up."

She and other earthquake scientists also detected an anomaly in the alignment of the earth's magnetic field off the California coastline, near San Luis Obispo. It all added up to the discovery of an offshore fault line.

What made Hardebeck's discovery truly startling was that the sea floor fracture, now known as the Shoreline Fault, lies just about 300 meters from Diablo Canyon Nuclear Power Plant, California's last operational nuclear power plant. In the general vicinity of the facility, which is owned and operated by Pacific Gas & Electric Co., there are also three other fault lines.

These discoveries have raised safety concerns and fed arguments by activists who want the Diablo Canyon reactors shut down, at least until the danger can be properly assessed.

When the final construction permits for Diablo Canyon were issued more than 45 years ago, engineers assumed a lower seismic risk. PG&E's federal operating license to run Diablo Canyon is based on those assumptions. But the new information suggests that the ground is capable of shaking a great deal more in the event of a major earthquake than previously understood — leaving open the possibility that a temblor could spark sudden and disastrous equipment failure at Diablo Canyon.

The Nuclear Regulatory Commission, the federal agency charged with overseeing the safety of nuclear facilities, has determined that the plant's continued operation is safe. But Michael Peck, a senior NRC staff member, recommended that the reactors be shut down until a safety

analysis could prove that the plant would successfully

# Nuclear shakeup

Leaked earthquake safety document raises fresh concerns about Diablo Canyon

withstand a major earthquake. In the time since Peck began to sound the alarm about the potential seismic hazard, he's been transferred from Diablo Canyon to a NRC training facility in Chattanooga, Tenn.

As The Associated Press reported on Aug. 25, Peck, who served as a resident on-site safety inspector at Diablo Canyon for half a decade as part of his 33-year career with the NRC, called for the plant to be temporarily shut down in a Differing Professional Opinion (DPO) filed in June 2013. Such a filing signifies a formal challenge to an agency position, and the NRC standard is to rule on these findings within 120 days.

More than a year later, however, Peck's findings still haven't been addressed. Since the DPO is technically classified — someone leaked it, and Peck says he wasn't the source — the NRC hasn't even publicly acknowledged its existence. The NRC did not return calls seeking comment.

Meanwhile, the Bay Guardian has learned that the NRC's actions go beyond just foot-dragging on addressing Peck's findings. Following a series of exchanges in the years since the discovery of the Shoreline Fault, PG&E filed a request to the NRC for its license to be amended so that it could continue operating Diablo Canyon in spite of the outmoded design specifications. As part of its request, the company performed its own studies concluding that the continued operation of the plant was safe in light of the new seismic information.

Yet the NRC technical staff rejected PG&E's proposed methodology for analyzing the earthquake safety risk. Rather than amend the license, the NRC asked PG&E to withdraw its request. Despite this formal response, in a letter dated Oct. 12, 2012, an NRC project manager quietly gave PG&E the green light to update its own safety analysis report to incorporate the new seismic information, effectively allowing for the amendment without jumping through the hoops of the for-

mal license amendment process.

"It appears that the licensing manager basically worked around the process," Peck told us. Asked why he thought something like that might happen, he said, "I think there's a prevailing viewpoint that ... the plant is robust, and that even though it doesn't meet its license requirements, it's safe." Nevertheless, "when our technical reviewers did a detailed review of the actual methodology, they said, we can't approve it. It's beyond what we can approve. I think that surprised a lot of people."

Peck explained that the safety evaluations assess whether power plant equipment can be expected to remain "operable" in the event of an earthquake, in accordance with the agency's technical standards. "In my opinion, their evaluation didn't meet the standard," he said.

That's what prompted him to file two objections to the NRC's decision to continue operating the facility despite the looming safety concerns. Peck stressed that he could not discuss the DPO, since it's not a public document, but did speak about the concerns he raised in his first objection, which is publically available.

Peck emphasized that while he wasn't saying outright that Diablo Canyon is unsafe, having the safety concerns out there as an unresolved question is unacceptable.

"How much will the plant shake? There's not a clear consensus," he told us.

When he performed his own analysis, concluding that PG&E's evaluation adequate, he based his assumptions on PG&E's seismic calculations. Even by those numbers, which aren't universally accepted, the peak ground acceleration in the event of an earthquake is "almost double" what PG&E's operability standard is based on. PG&E did not return calls seeking comment.

Hardebeck, the seismologist, said that while the engineering questions are a point of contention, there's little dispute about the earthquake science.

"An earthquake on any one of these faults is very rare," Hardebeck noted. The Shoreline Fault, for example, has an expected probability of rupturing in a major earthquake — of magnitude 6.5 or 6.7 — once every 10,000 years.

However, the existence of numerous fault lines in proximity means that if one ruptured, more earthquakes could be triggered along the other fault lines.

"It was only in the 1970s that some geologist found the Hosgri Fault — which turns out to be the biggest fault in the region," Hardebeck said. "The Shoreline is sort of a little strand of the Hosgri Fault," she added.

Seismologists predict that the Hosgri Fault could trigger a large earthquake, up to magnitude 7.5, once every 1,000 years. Also near Diablo Canyon are the Los Osos and San Luis Bay faults, which Hardebeck said aren't as well-understood by seismologists but could potentially rupture and cause earthquakes of a 6.5 magnitude.

Dave Lochbaum, who worked at the NRC prior to his current position at the Union of Concerned Scientists, provided some perspective by pointing out that nobody had expected the natural disaster that triggered the Fukushima nuclear meltdown in Japan in March 2011.

"For context, the odds of a tsunami wave exceeding the protecting sea wall was one in 3,480 years," he noted. "You're in the same ballpark."

Lochbaum said the Union of Concerned Scientists agreed with Peck's analysis on Diablo Canyon. "He believes in nuclear power," Lochbaum pointed out. "He's not trying to say this plant can never split another atom. This plant is outside those rules and it needs to be fixed. ... Technically, the plant has no legal basis for operating."

The day after the AP article was published, the

environmental nonprofit organization Friends of the Earth filed a 92-page petition with the NRC, calling for the Diablo Canyon to be shut down.

"Since Diablo is not operating within its licensing basis, as Peck asserted, the plant must suspend operations while the NRC considers a license amendment," its petition states.

Yet by subverting the formal license amendment, as NRC public records show, the regulatory agency effectively skipped over a public process with an adjudicatory hearing that would have allowed concerned citizens to weigh in.

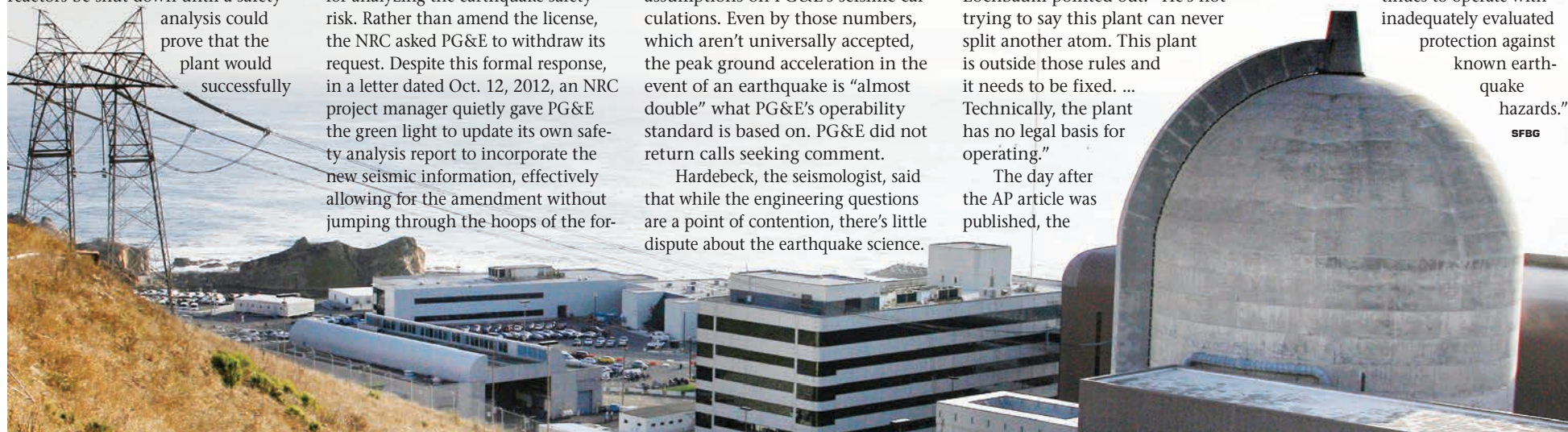
In the days following the AP report, US Sen. Barbara Boxer said she would submit a hearing request at the Senate Environment and Public Works Committee to ask the NRC about the matter. But aside from the checks and balances provided by the Senate and congressional oversight committees, the NRC is "the only game in town" when it comes to determining whether Diablo Canyon should continue operating or be shut down, said Lochbaum, who worked as a nuclear engineer for 17 years.

In a blog posted on the Union of Concerned Scientists website, Lochbaum said he had researched the history of how the NRC had treated similar situations.

"In all prior cases, I found that the NRC did not allow nuclear facilities to operate with similar unresolved earthquake protection issues," he wrote. "For example, in March 1979 — two weeks prior to the Three Mile Island accident — the NRC ordered a handful of nuclear power reactors to shut down and remain shut down until earthquake analysis and protection concerns were corrected. Thus, Dr. Peck's findings are irrefutable and his conclusion consistent with nearly four decades of precedents. What is not clear is why Diablo Canyon continues to operate with

inadequately evaluated protection against known earthquake hazards."

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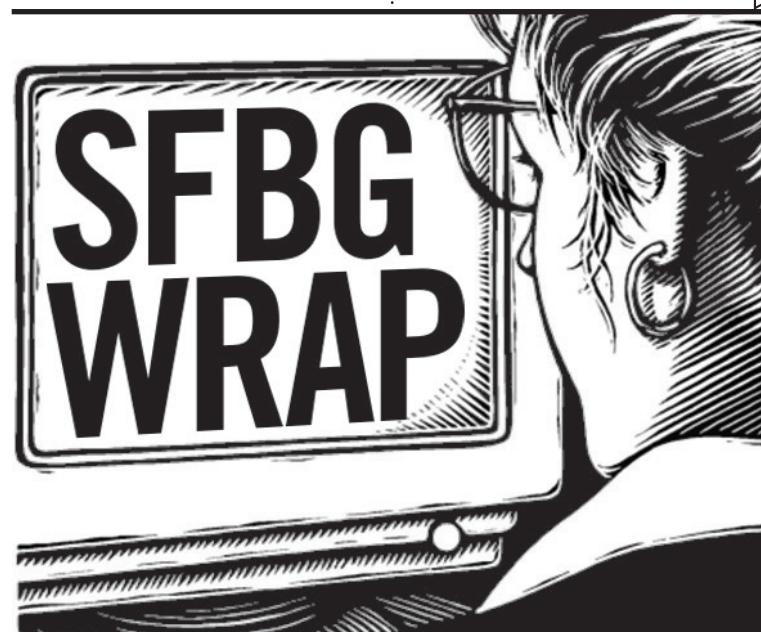
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## DO MILK AND SODA MIX?

Did the soda industry buy a prominent progressive political endorsement? The San Francisco Chronicle recently raised the question with an article that aired a number of rumors propagated by soda tax supporters against the Harvey Milk LGBT Democratic Club.

Unions, health groups, and loads of other San Franciscans have backed the two cents per ounce tax on sugary beverages, Proposition E, which is slated to appear on this November's ballot. The endorsement of "No on E" by the Milk Club is certainly a bit out of left field, and rightfully raised eyebrows in political circles.

Using a few quotes from the soda tax's paid public relations' people to take a big swing at Sup. David Campos, the article alleges a scheme he's orchestrated to get Coca-Cola's money to fund the Milk Club's slate card, which would also feature Campos, giving him a boost in his Assembly race against Sup. David Chiu.

It's a seemingly convincing scenario, and we're not soothsayers. Maybe it's true. But there are a number of reasons to not believe the hype.

First, we at the Guardian heard those same rumors and whispers too, but that wasn't all we heard. One politico told us the beverage industry might be funding the Milk Club with \$300,000 in campaign funds for their November ballot fliers. Our reaction was "um, what?!"

That's more money than techie-billionaire Ron Conway spent backing Mayor Ed Lee's major pet projects on the June ballot. Hell, it's more money than some candidates raise in their entire races. That

should've been the first red flag for the "soda milking the Milk Club" theory, but it wasn't the last.

Second, though the club did accept money from the American Beverage Association, it wasn't anywhere within spitting distance of \$300,000. Tom Temprano, co-president of the Milk Club, told us it accepted \$5,000 from the beverage industry to put on its annual gala. For context, SEIU Local 1021 donated \$4,000 to the dinner. This is all data that would come out publicly in a few months through ethics filings anyhow, but long after the rumor of big beverage industry money would've caused its damage.

"All you get for sponsoring our dinner is a mention in the program and a plug on the stage," Temprano told us. "If the [beverage industry] paid us anywhere near what the rumors are, I would've flown out Elton John to serenade [Assemblymember] Tom Ammiano in person."

Besides, the club's leadership doesn't make endorsement decisions, which are enacted by a vote of the club's members. In a heated exchange last week, Milk Club political wonks batted soda tax points back and forth like a beach ball. There was hardly a consensus on the matter.

"They didn't vote the way I wanted but the process was very democratic," Sup. Eric Mar told us. Mar was one of the authors of the soda tax, and even he doesn't believe the Milk Club's palms were greased by big soda's big money.

"I feel that there are rumors being spread to undercut the integrity of the Harvey Milk Club, the strongest progressive voice and political leadership in the city right now," Mar said. "I stand behind them even though they voted no on [Prop. E]." (Joe Fitzgerald Rodriguez)



## REMEMBERING ARTURO GALSTER

To call seminal SF performer and alpha theater aficionado Arturo Galster merely a “drag queen” is to do his range — from the legendary *Vegas in Space* movie and pitch-perfect live-sung Pasty Cline interpretations to his recent technicolor turns with the Thrillpeddlers — a disservice. But his name will always call to mind that moment in the late '80s and early '90s when SF's drag scene unmoored itself from polite old school diva kabuki into a squall of gloriously punky, ironic camp.

His death was announced by his close friend Helen Shumaker on Facebook. According to IMDB, Arturo was born in 1972 (that may be debatable, but he always looked fabulous!)

The circumstances of his death are unknown. Other comments seem to indicate there was an altercation in Dolores Park after the Aug. 23 “Showgirls: Night of a Thousand Lapdances” at Castro Theatre, and that Arturo sustained a head wound, but refused medical attention. As of this writing, no charges have been filed and further medical information was unavailable.

On hearing the news, SF's underground queer arts community took to Facebook to express its condolences and share stories.

Peaches Christ wrote, “It's a sad, sad night in the Bay Area as we mourn the loss of a brilliant entertainer, artist, and friend. R.I.P. Arturo Galster.”

And Heklina from Trannyshack wrote, “Arturo Galster, you were one of the first people to make a huge impact on me when I first moved to SF, when I first saw you perform at the Castro St. Fair in 1991. You had just come back from Japan, and to me you were a superstar. Thanks for always being so brilliant, I can't believe you're not here any more.” (Marke B)

## THE STRUGGLE FOR PLAZA 16

In the sea of nonprofit leaders, career organizers, and rabble-rousers, one old man put the Mission's struggle into context on Aug. 28. It was a majority Latino district even as recently as the '90s, he told the crowd gathered in St. John's Episcopal Church last night. But now: “Here in the Mission, I can count the Latinos on my hands.”

The stakes are high as the Plaza 16 coalition raised its concerns about a proposed housing project that would tower over the BART plaza at 16th and Mission last night, with representatives from nonprofits and other organizations around the city gathering to seek more community support for the struggle.

The 10-story residential behemoth proposed by Maximus Real Estate Partners is hotly contested. Organizers of Plaza 16 (so named for the plaza across from the development at 16th and Mission) say the development has only 42 proposed affordable housing units which would be built onsite, and those aren't even a sure thing. The rent for the rest of the building's units range between \$3,500 to \$5,000 a month. Gabriel Medina, executive director of the Mission Economic Development Agency, stated the obvious: That's a price most current Mission residents can't afford.

“Does that sound like units for the Mission community?” Medina asked the crowd. “No!” they shouted in reply. (Joe Fitzgerald Rodriguez)

## RISE UP



### WEDNESDAY 3

**PANEL: AGRICULTURE AND JOURNALISM**  
SF Commonwealth Club, 595 Market, SF. tinyurl.com/agriculturebeat. 6pm, \$20 nonmembers, \$8 members, \$7 students. Cutbacks in reporting staff have decreased the amount of agriculture related journalism, yet, in today's foodie world, there is a growing demand for new information about where consumer's food is coming from. Join Tara Duggan of the SF Chronicle, Naomi Starkman of Civil Eats, Andy Wright of Modern Farmer, and Sasha Khokha of KQED to discuss journalism's changed and changing relationship with agriculture. Bi-Rite Catering will provide food for the event.

### THURSDAY 4

**PUBLIC FORUM: POLICE TASERS IN BERKELEY**  
1939 Addison, Berk. coalitionfortaserfreeberkeley.org. 7-10pm, free. Is the militarization of the police force unnecessary? The Berkeley police force is asking for Tasers, but the City Council is hesitant. Discuss the issue with panelists such as Aram James, activist and former Palo Alto Public Defender; Barbara Ann White, Berkeley NAACP vice president and community mental health professional; James Chanin, founding member of the Police Review Commission and civil rights lawyer; and Jeremy Miller, program director of the Idriss Stelley Foundation and co-organizer of the successful campaign to stop San Francisco from getting Tasers. The Coalition for a Taser Free Berkeley is sponsoring the forum.

### SATURDAY 6

**POLICE VIOLENCE TEACH-IN**  
Starry Plough Pub, 3101 Shattuck, Berk. 510-

465-9414. 2-4:30pm, free. In light of the recent Ferguson and St. Louis events, join speakers Anita Wills, Chris Kinder, and Carol Denney to learn about police violence and political protest in America, and how Ferguson relates to the Bay Area. The event is put on by the Alameda Peace and Freedom Party.

### FILM & FUNDRAISER: CONNECTED BY COFFEE

2868 Mission, SF. tinyurl.com/connectedby-coffee. 4pm, \$10 suggested donation. Coffee is important to a large percentage of the SF population. However, many coffee farms are threatened by leaf rust fungus. All donations will go to Cooperative Las Marias 93 in El Salvador — a cooperative farm that lost 80 percent of its crop to the fungus, and has been unable to export coffee since. There will be a Q&A with local coffee roasters from the Ubuntu Coffee Cooperative, and coffee samples at intermission. The documentary — *Connected By Coffee* — looks into the multibillion dollar industry of coffee. **SFBG**



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# FOOD + DRINK



## Brunch o'clock

BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** Ready to add some new bodacious brunch options to your rotation o' haunts? Let's do this.

### BRUNCH ME

SoMa's **Darwin Café** (212 Ritch, SF. [www.darwincafesf.com](http://www.darwincafesf.com)) has added weekend brunch to its already tasty lineup. How about a Turkish breakfast with egg, tomato, figs, kasseri cheese, olives, and toast? Or a golden malted waffle with candied bacon? Or a croque madame? Oui! Hours are Saturday and Sunday 10am–2pm. ("Pastry hour" starts at 9am for you early bird types).

Also in SoMa, have you had a chance to check out chef-owner Lauren Kiino's **Red Dog** (303 Second St, SF. [www.reddogrestaurant.com](http://www.reddogrestaurant.com)) yet? The place has a lot going for it. There's an outdoor patio, a full bar too, and some really appealing brunch dishes. (You can munch on some homemade breakfast pastries while you make up your mind). If you have a total manimal appetite, then the Red Dog brunch platter (\$18) is for you: You get two fried eggs, grilled shortribs, housemade breakfast sausage, bacon, butter beans, and an English muffin. Don't want to eat like a lumberjack? Then you can enjoy slow-scrambled eggs with crescenza cheese, avocado toast, and arugula. Or maybe you're in the mood for griddled French toast, that's just fine. The olive oil fried egg sandwich is all kinds of awesome as well, with two eggs, bacon, provolone, sweet onion butter, and breakfast potatoes. Bonus: You can order oysters on the half shell, a perfect pairing for your Bloody Mary. Served Saturday and Sunday 10am–3pm.

Feelin' fancy? Time to head to the top of Nob Hill to the newly renovated **Big 4** (1075



HOLLANDAISE FOR DAYS AT BIG FOUR

California, SF. [www.big4restaurant.com](http://www.big4restaurant.com))! You can go on the lighter side with smoked trout with cucumbers, watercress, pistachio, and crème fraîche, or get down to business with the Eggs Blackstone (English muffin, grilled early girl tomatoes, Hobb's bacon, hollandaise, crispy Yukon potatoes). There are plenty of brunch cocktails to get you back in the game too. Sunday brunch is served 10:30am–2:30pm.

Psst, I have a little secret garden for you. The fabulous **Fable** (558 Castro, SF. [www.fablesf.com](http://www.fablesf.com)) in the Castro has a flower-filled back garden patio, exactly where you want to be for fluffy buttermilk pancakes (with banana, macadamia nut, coconut butter, and maple syrup), or creative picks like duck confit salad with a sunny side-up cage-free egg (with tarragon, Parmesan, watermelon radish, toasted brioche, baby tatsoi, and apricot vinaigrette). And if you see soft-shell crab on the menu, get it. Just get it. Served Sat–Sun 11am–2:30pm.

I have been a fan of the breakfast burrito at **Green Chile Kitchen** (1801 McAllister, SF. [www.greenchilekitchen.com](http://www.greenchilekitchen.com)) for a good long time, but now it's featuring some groovy new options on the weekend, like a New Mexican frittata layered with blue corn tortillas, eggs, zucchini, corn, green chile, cheese, and crema, served

enchilada-style (mmmm), and migas (eggs, crispy tortilla strips, green chile, tomatillo avocado salsa, cotija, and black beans). Watermelon and mango mimosas are on the menu too.

Hayes Valley residents have a couple fresh spots that are stumbling distance from their bed, starting with **Talbot Café** (244 Gough, SF. [www.talbotcafe.com](http://www.talbotcafe.com)), which just got a renovation and a menu upgrade too. Get your brain cells back with some Sightglass coffee and Saturday brunch (8am–3:30pm) savory or sweet polenta, an herb waffle and lox sandwich, and a waffle sandwich with bacon, eggs, and avocado (whoa).

Also in Hayes Valley is the new-ish **Papito West** (425 A Hayes, SF. [www.papitosf.com](http://www.papitosf.com)), which serves weekend brunch 10am–4pm. There are two kinds of chilaquiles, plus huevos rancheros, and three kinds of omelets, like one with house-made chorizo with jack cheese, pico de gallo, avocado, and sour cream, or another with poblano peppers with corn, wild mushrooms, caramelized onions, roasted poblano peppers, goat cheese, and sour cream. Buen provecho! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.





# Salvation

BY STUART SCHUFFMAN,  
AKA BROKE-ASS STUART  
culture@sfbg.com

**THE WEEKNIGHTER** How is it already eight years ago that Nick and I were eating pupusas at **Balompie Café** (3349 18th St, Mission, SF. 415-648-9199)? It was the beginning of the World Cup in 2006. At least I think it was. It's hard to remember this far out, but there was soccer on and excitement was in the air about a sport that, most of the time, Americans don't give a shit about.

Nick gave a shit though. He cared about all sports, really. In high school he was one of those super jocks who was varsity on like 10 different teams, yet still hung out with stoners like me. We'd grown up together, and that week he was crashing on my couch while we did whatever it was that 25-year-olds do during San Francisco summers. We drank a lot of booze and floated through Mission District dive bars and house parties, overdosing on that elusive thing people call youth.

I know this column is called the Weeknighter, but this particular installment should be the Weekdayer since we'd crawled out of my place with what we thought at the time were hangovers and weaved our way down to Balompie. I say "thought at the time" because at 25, a hangover is something that can be cured with pupusas. At 33, a hangover is something that lays you up in bed for a day while you one-eye a *Law and Order* marathon.

But pupusas were what we were after and sitting down at one of those long tables populated with Salvadorian families, we ordered plenty of them. As always with Balompie, all the screens in the joint were showing soccer. And while

I focused on keeping down the remnants of the previous evening's Beauty Bar festivities, Nick got into a conversation, in Spanish, with some of the folks around us. They gabbed on about soccer and who was gonna win what, while I stared vacantly at the TV. This was in 2006, so all you really did with your cell phone back then was talk on it. I didn't have the option of losing myself in a Facebook feed, and though my Spanish is pretty good, it all gets tossed in the trash when I'm hungover.

The pupusas arrived and, up until that moment, I hadn't quite known what the meaning of salvation was. Here it was, in a pile, on a plate, with a side of cabbage slaw and a bowl of hot sauce. So this is what it meant to "see the light" I thought to myself. Everything I needed in the world at that moment was hot, delicious, and in front of me ready to be eaten. Everything in the world was OK.

We ate our fill, chased the pupusas with some beers, and hung out for a bit talking. I pretended I knew things about soccer.

Nick is a dermatologist now and married and living in Los Angeles. I still usually end up sleeping on his couch when I'm down there. We don't get nearly as trashed as we used to because it just hurts too much the next day. Sometimes we do hang out, though, and tell stories about the days when the Mission was weird and dingy and drinks were \$4. We also reminisce about when a pupusa was all we needed to cure a hangover. At this point, all that just sounds like fairy tales. **SFBG**

*Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at [www.brokeassstuart.com](http://www.brokeassstuart.com)*



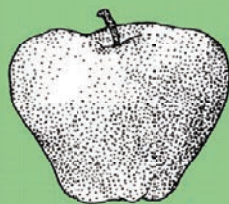
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### WEDNESDAY/3

#### ④ WESTWAVE DANCE FESTIVAL

In its 23rd year, the WestWave Dance Festival, now under the auspices of SAFEhouse for the Performing Arts, has come up with a simple but ingenious idea: Let the dance communities outside San Francisco step up to the plate on their own terms. While the opening and closing programs of this “Dance Around the Bay” festival throw the spotlight on young artists working in the city, the other three invited dancers from the North, East and South Bay to join in. A choreographer familiar with his or her home turf curated each of those programs. You can expect a mix of new voices — familiar ones, but also rarely heard ones such as those of Jose Limon and Donald McKayle, courtesy of the visitors from San Jose. (Rita Felciano)

Through Sun/7, 8pm, \$10-20

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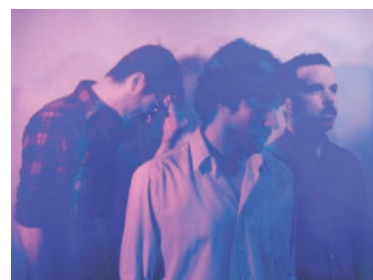
(415) 626-0453

www.zspace.org



#### ④ BEAR IN HEAVEN

It's a band from Brooklyn, it's named after a physically powerful woodland mammal, and it broke



through in the late '00s — around the same time as every other band that fits the former two descriptors. But Bear In Heaven is further out than nearly any of its indie-rock peers, incorporating influences from the gnarliest outskirts of psychedelia and prog rock. Upon listening to the band's debut *Red Bloom Of The Boom*, you'll more likely picture naked hippies running around in terror than well-dressed hipsters walking to the cronut stand. Though band members have taken a more pop approach following their magnum opus, 2010's excellent *Beast Rest Forth Mouth*, this is still one of the best bands you can smoke a joint

or an American Spirit to and still feel okay. (Daniel Bromfield)

8pm, \$15

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www.theindependentsf.com

### THURSDAY/4

#### ④ “ATA LIVES!”

Gallery and screening venue Artists' Television Access marks its 30th anniversary with “ATA Lives!”, a month of events honoring a long track record of unique, boundary-pushing, subversive programming. Tonight, the ball gets



rolling with a program of works by current and past ATA staffers; tomorrow afternoon, buckle up for

a 30-hour marathon curated by Other Cinema programmer and ATA co-founder Craig Baldwin, among others. The weekend closes out with a special edition of Mission Eye & Ear, a live-cinema series that facilitates collaborations between experimental filmmakers and composers. Check the website for a complete “ATA Lives!” schedule, including a Sept. 19 Baldwin double-feature. (Cheryl Eddy)

8pm, \$7-10

Artists' Television Access

992 Valencia, SF

www.atasite.org, www.othercinema.com

#### ④ EYES WIDE: THE FILMS OF STANLEY KUBRICK

Thirteen films. That's the total number of features Stanley Kubrick made — but though that number seems small for a career that spanned 1953 to 1999, the legendary perfectionist's towering, astonishingly diverse filmography may be the ultimate example of “quality over quantity.” The Pacific Film Archive screens each film in chronological order, so it's a great chance to check out lesser-screened early works (the series opens with

a double-feature of 1953's *Fear and Desire* and 1955's *Killer's Kiss*) as well as revisit favorites, if you can even choose one: *2001: A Space*



*Odyssey* (1968)? *Dr. Strangelove* (1964)? *A Clockwork Orange* (1971)? *The Shining* (1980)? All of the above? (Cheryl Eddy)

Through Oct. 31, \$6.50-\$9.50

Pacific Film Archive

2575 Bancroft, Berk.

www.bampfa.berkeley.edu

### FRIDAY/5

#### ④ THE SAM CHASE

Folk isn't a genre usually associated with making audiences want to start a riot, but The Sam Chase isn't your average folk outfit — if the first line of the band's bio,

“The Sam Chase has a voice like a nun on the lam with a mouthful of cigarettes and curse words,” didn't tip you off already. Singer Chase and his cast of five to seven backup players (on vocals, guitars,



strings, horns, percussion, you name it) have been starting dance parties all over the Bay Area for the past half-decade, alternating whiskey-drinkin' party songs with rough-around-the-edges lullabies. Equal parts sweet and salty (and just as addictive as that sounds), with fellow local fave Rin Tin Tiger as an opener, this lineup was a solid choice for the Mission Creek Oakland Music & Arts Festival's opening night. (Emma Silvers)

With Rin Tin Tiger, TV Mike & the Scarecrows, The Heather Jovanelli Band

8pm, free

Uptown Nightclub

1928 Telegraph, Oakl.

www.mcofest.org

### SATURDAY/6

#### ④ THE BRUCE LEE BAND

Mike Park has been one of the most important figures in the Bay Area music scene since founding the legendary ska band Skankin' Pickle in 1989. Since then, he's been in countless bands, organized the Ska Against Racism tour, and started one of America's most respected DIY labels in Asian Man Records. The Bruce Lee Band is an all-star outlet for Park's musical ambitions, featuring members of several of his former bands in addition to members of MU330 and Bomb the Music Industry! They've only been active sporadically, releasing their self-titled debut in 1997 and following up with an EP in 2005 and this year's EP, *Community Support*. The band's upcoming Bottom of the Hill show is a can't-miss chance to see one of the Bay Area rock scene's true legends in action. (Bromfield)

9pm, \$12

Bottom Of The Hill

1233 17th St., San Francisco

(415) 626-4455

www.bottomofthehill.com



## SUGAR PIE DESANTO AT HARD FRENCH

What's better than the Hard French DJs' usual daytime soul party on the patio at El Rio? A Hard French soul party featuring a bona fide '60s soul legend — namely, Sugar Pie DeSanto. Known for duets with Etta James and making a huge impression on audiences when she toured with Johnny Otis and James Brown in the '50s, the 78-year-old diva is known as “Little Miss Dynamite” for her small stature and oversized charisma. She's also the subject of a documentary that's in progress, *Bittersweet*,



which chronicles her life as one of the most successful Filipina-Americans in entertainment. Now's your chance to see her — and boogie to her — before her name is on everyone's lips. (Silvers)

5:30pm, \$10-12  
El Rio  
3158 Mission, SF  
(415) 622-5301  
www.hardfrench.com

## DRUNK DAD

Portland may be known throughout the country as a place where the dream of the '90s is alive and adorable, but Drunk Dad aims to change that perspective. Describing its style as “fuck-you-all-wave,” Drunk Dad is angry, wasted, and loud, representing Portland's tradition of what guitarist Jose Dee calls “heavy fucking gnarly music.” Think of this band as John Belushi thundering down the frathouse stairs, smashing the well-worn acoustic guitars of anyone who dares to hang around and look sensitive in his presence. There are precedents to the band's sound (Nirvana, The Melvins, Flipper) — but don't make such comparisons to band members' faces. Drunk Dad is a band that eschews nearly every hipster trend but (whether they like it or not) might find a few fans among the Portlandia crowd



## DITA VON TEESE SEE SUNDAY/7



as well. (Bromfield)  
7pm, \$8  
Oakland Metro  
630 Third St., Oakl.  
(510) 763-1146  
www.oaklandmetro.org

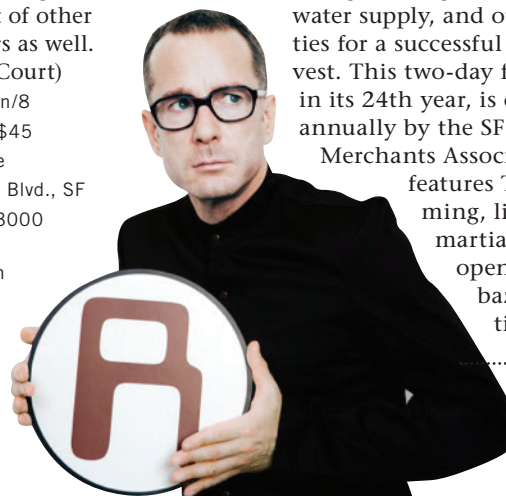
## SUNDAY/7

### DITA VON TEESE

Bringing back the sense of classic style and glamour of the golden days of Hollywood and meshing it with the tantalizing teasing of the old-time burlesque circuit,

Dita Von Teese has been at the forefront of reviving a once nearly lost art form for two decades now. With a seductive and sexy nod to the past, modern pin-up and burlesque queen Von Teese returns to the city this week with the final local tour dates of her *Burlesque: Strip, Strip, Hooray!* show, a live revue featuring not only her own titillating talents, but a host of other performers as well. (Sean McCourt)

Through Mon/8  
7:30 p.m., \$45  
The Fillmore  
1805 Geary Blvd., SF  
(415) 346-3000  
www.thefillmore.com



## AUTUMN MOON FESTIVAL

The Moon Festival, a holiday celebrated for more than 1,000 years in some Asian countries, is a time for reflection about the mythology of the Moon Goddess, Chang O, who is thought to regulate fertility, water supply, and other necessities for a successful autumn harvest. This two-day festival, now in its 24th year, is organized annually by the SF Chinatown Merchants Association, and features Taiko drumming, lion dancing, martial arts, an open-air street bazaar, traditional and

contemporary Chinese music, and more. New this year: A dog



costume contest, at 2:30pm today. We're there. (Silvers)  
Begins Sat/6  
11am - 5pm both days, free  
Chinatown, SF  
www.moonfestival.org

## MONDAY/8

### THE RENTALS

Despite being best known as a Weezer side project (singer Matt Sharp was the early-era bassist for indie titans), The Rentals have a quietly devoted — and large — fan base of their own, who've been eating up sweet melodies and goofy Moog-heavy tendencies since the band re-formed in 2005. After a slew of well-received EPs, this year's *Lost in Alphaville* marks the band's first full-length since 1999, and it basically overflows with guest stars — among them, Black Keys' drummer Patrick Carney and Lucius' Jess Wolfe and Holly Laessig. One should expect to see a slew of diehards at this show, for good reason. (Silvers)

With Ozma  
8pm, \$20  
Slim's  
333 11th St., SF  
www.slimspresents.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

## THE RENTALS SEE MONDAY/8



# THE 40TH ANNUAL SF BAY GUARDIAN

## VOTE HERE OR AT [SFBG.COM/BEST2014](http://SFBG.COM/BEST2014)



In 1974 we blazed a trail by being the first paper to present local “best of” awards. Every year since then we’ve given Best of the Bay recognition to the people, places, and things that make the Bay Area great. Our 2014 Best of the Bay hits stands Oct. 15 and will include our annual Readers Poll. This is your chance to give a shout-out to all the awesome, local, independent things you love best about the Bay Area. Simply fill out this ballot and send it in to the address below or vote online at [SFBG.com/best2014](http://SFBG.com/best2014). Ballots must be received by 5pm, Sept. 24, and must include your name, address, and contact info. Legibility counts! To prevent ballot-stuffing, we will only accept ballots in separate envelopes. One entry per person, please, and no photocopies. Have fun!

### FOOD + DRINK

Best Overall Restaurant \_\_\_\_\_  
Best New Restaurant \_\_\_\_\_  
Best Budget Restaurant \_\_\_\_\_  
Best Splurge Restaurant \_\_\_\_\_  
Best Late-Night Restaurant \_\_\_\_\_  
Best Romantic Restaurant \_\_\_\_\_  
Best Food/Drink Festival \_\_\_\_\_  
Best Food Truck \_\_\_\_\_  
Best Farmers Market \_\_\_\_\_  
Best Pizza \_\_\_\_\_  
Best Sandwiches \_\_\_\_\_  
Best Burritos \_\_\_\_\_  
Best Burgers \_\_\_\_\_  
Best Barbecue \_\_\_\_\_  
Best Sushi \_\_\_\_\_  
Best Bowl of Noodles \_\_\_\_\_  
Best Soup \_\_\_\_\_  
Best Salads \_\_\_\_\_  
Best Seafood \_\_\_\_\_  
Best Soul Food \_\_\_\_\_  
Best Italian \_\_\_\_\_  
Best Middle Eastern \_\_\_\_\_  
Best Indian \_\_\_\_\_  
Best Mexican \_\_\_\_\_  
Best Chinese \_\_\_\_\_  
Best Thai \_\_\_\_\_  
Best Vegetarian \_\_\_\_\_  
Best Vegan \_\_\_\_\_  
Best Breakfast \_\_\_\_\_  
Best Brunch \_\_\_\_\_  
Best Lunch \_\_\_\_\_  
Best Appetizers \_\_\_\_\_  
Best Dessert \_\_\_\_\_

Best Service \_\_\_\_\_  
Best Food/Drinks Website \_\_\_\_\_  
Best Café \_\_\_\_\_  
Best Cup of Coffee \_\_\_\_\_  
Best Cup of Tea \_\_\_\_\_  
Best Overall Bar \_\_\_\_\_  
Best New Bar \_\_\_\_\_  
Best Dive Bar \_\_\_\_\_  
Best Swanky Bar \_\_\_\_\_  
Best Singles Bar \_\_\_\_\_  
Best Sports Bar \_\_\_\_\_  
Best Happy Hour \_\_\_\_\_  
Best Winery \_\_\_\_\_  
Best Wine Bar \_\_\_\_\_  
Best Brewery \_\_\_\_\_  
Best Selection of Beers \_\_\_\_\_  
Best Creative Cocktails \_\_\_\_\_  
Best Bloody Mary \_\_\_\_\_  
Best Bar Staff \_\_\_\_\_  
Best Pot Edibles \_\_\_\_\_  
Best Bakery \_\_\_\_\_  
Best Butcher Shop \_\_\_\_\_  
Best Cheese Shop \_\_\_\_\_  
Best Chocolatier \_\_\_\_\_

### ARTS + NIGHTLIFE

Best Movie Theater \_\_\_\_\_  
Best Rep Film House \_\_\_\_\_  
Best Theater Company \_\_\_\_\_  
Best Dance Company \_\_\_\_\_  
Best Dance Instructor \_\_\_\_\_  
Best Performance Space \_\_\_\_\_  
Best Film or Arts Festival \_\_\_\_\_  
Best Museum \_\_\_\_\_

Best Art Gallery \_\_\_\_\_  
Best Artist or Collective \_\_\_\_\_  
Best Filmmaker \_\_\_\_\_  
Best Actor \_\_\_\_\_  
Best Author \_\_\_\_\_  
Best Zine \_\_\_\_\_  
Best Publishing House \_\_\_\_\_  
Best Arts or Music Website \_\_\_\_\_  
Best Record Label \_\_\_\_\_  
Best Band \_\_\_\_\_  
Best Singer-Songwriter \_\_\_\_\_  
Best DJ \_\_\_\_\_  
Best Music Festival \_\_\_\_\_  
Best Overall Party Venue \_\_\_\_\_  
Best Overall Dance Party \_\_\_\_\_  
Best Rock Club \_\_\_\_\_  
Best Reggae Club \_\_\_\_\_  
Best Hip-Hop Club \_\_\_\_\_  
Best Jazz Club \_\_\_\_\_  
Best Salsa Club \_\_\_\_\_  
Best House/Techno Club \_\_\_\_\_  
Best After-Hours Club \_\_\_\_\_  
Best Trivia Night \_\_\_\_\_  
Best Jukebox \_\_\_\_\_  
Best Karaoke Bar \_\_\_\_\_  
Best Overall Queer Party \_\_\_\_\_  
Best Gay Bar or Club \_\_\_\_\_  
Best Lesbian Bar or Club \_\_\_\_\_  
Best Club for Trans People \_\_\_\_\_  
Best Drag Show \_\_\_\_\_  
Best Drag King or Queen \_\_\_\_\_  
Best Burlesque Act or Show \_\_\_\_\_  
Best Comedy Club \_\_\_\_\_  
Best Comedian \_\_\_\_\_

SAN FRANCISCO  
BAY GUARDIAN'S  
40TH ANNUAL  
BEST OF THE BAY:  
A DÍA DE  
LOS MUERTOS  
CELEBRATION!



### BEST OF THE BEST

Let your voice be heard! In 20 words or less, please describe your favorite place, person, event, or business in the Bay Area. Selected entries will be printed in our Oct. 15 Best of the Bay issue.

Your First Name: \_\_\_\_\_

Your City and Neighborhood: \_\_\_\_\_

Your Best of the Best: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# BEST OF THE BAY READERS POLL!



Best Magician \_\_\_\_\_  
Best Open Mic Night \_\_\_\_\_  
Best Literary Night \_\_\_\_\_  
Best Strip Club \_\_\_\_\_  
Best Sex Club \_\_\_\_\_  
Best Porn Studio \_\_\_\_\_

## SHOPPING

Best Overall Bookstore \_\_\_\_\_  
Best Used Bookstore \_\_\_\_\_  
Best Comic Book Store \_\_\_\_\_  
Best Magazine Selection \_\_\_\_\_  
Best Record Store \_\_\_\_\_  
Best Video Store \_\_\_\_\_  
Best Grocery Store \_\_\_\_\_  
Best Fresh Produce \_\_\_\_\_  
Best Clothing Store (Women) \_\_\_\_\_  
Best Clothing Store (Men) \_\_\_\_\_  
Best Clothing Store (Kids) \_\_\_\_\_  
Best Shop for Parents-to-Be \_\_\_\_\_  
Best Vintage Clothing Store \_\_\_\_\_  
Best Local Designer \_\_\_\_\_  
Best Jeweler \_\_\_\_\_  
Best Flea Market \_\_\_\_\_  
Best Thrift Store \_\_\_\_\_  
Best Shoe Store \_\_\_\_\_  
Best Furniture Store \_\_\_\_\_  
Best Hardware Store \_\_\_\_\_  
Best Toy Store \_\_\_\_\_  
Best Bike Shop \_\_\_\_\_  
Best Pet Shop \_\_\_\_\_  
Best Gift Shop \_\_\_\_\_  
Place to Buy Eyewear \_\_\_\_\_  
Best Beauty Supplies \_\_\_\_\_

Best Cannabis Dispensary \_\_\_\_\_  
Best Store Staff \_\_\_\_\_  
Best Quirky Specialty Store \_\_\_\_\_  
Best Sporting Goods \_\_\_\_\_  
Best Flower Shop \_\_\_\_\_  
Best Place to Buy Lingerie \_\_\_\_\_  
Best Place to Buy Sex Toys \_\_\_\_\_  
Best Place to Buy Fetish Gear \_\_\_\_\_

## CITY LIVING

Best Street Fair \_\_\_\_\_  
Best Hotel \_\_\_\_\_  
Best Tourist Attraction \_\_\_\_\_  
Best Tour \_\_\_\_\_  
Best Event or Venue for Kids \_\_\_\_\_  
Best Overall Website \_\_\_\_\_  
Best Startup Company \_\_\_\_\_  
Best News Website \_\_\_\_\_  
Best Style Website \_\_\_\_\_  
Best Sex Website \_\_\_\_\_  
Best Politician \_\_\_\_\_  
Best Politician You Love to Hate \_\_\_\_\_  
Best Nonprofit Organization \_\_\_\_\_  
Best Adult Education \_\_\_\_\_  
Best TV Newscaster \_\_\_\_\_  
Best Locally Produced TV Show \_\_\_\_\_  
Best Radio Station \_\_\_\_\_  
Best Radio DJ or Show \_\_\_\_\_  
Best Tattoo Parlor \_\_\_\_\_  
Best Tattoo Artist \_\_\_\_\_  
Best Local Animal Rescue \_\_\_\_\_  
Best Dog-Walking Service \_\_\_\_\_  
Best Pet Groomer \_\_\_\_\_  
Best Veterinarian \_\_\_\_\_

Best Dentist \_\_\_\_\_  
Best Doctor \_\_\_\_\_  
Best Plumber \_\_\_\_\_  
Best Electrician \_\_\_\_\_  
Best Realtor \_\_\_\_\_  
Best Moving Service \_\_\_\_\_  
Best Cleaning Service \_\_\_\_\_  
Best Alternative Healing \_\_\_\_\_  
Best Therapist \_\_\_\_\_  
Best Car Mechanics \_\_\_\_\_  
Best Motorcycle Repair \_\_\_\_\_  
Best Bicycle Repair \_\_\_\_\_  
Best Shoe Repair \_\_\_\_\_  
Best Tailor \_\_\_\_\_  
Best Laundromat \_\_\_\_\_  
Best Salon \_\_\_\_\_  
Best Hairstylist \_\_\_\_\_  
Best Massage \_\_\_\_\_  
Best Day Spa \_\_\_\_\_  
Best Gym \_\_\_\_\_  
Best Personal Trainer \_\_\_\_\_  
Best Yoga Studio \_\_\_\_\_  
Best Yoga Instructor \_\_\_\_\_  
Best Amateur Sports Team \_\_\_\_\_  
Best Public Sports Facility \_\_\_\_\_  
Best Beach \_\_\_\_\_  
Best Public Park \_\_\_\_\_  
Best Nature Spot for People with Disabilities \_\_\_\_\_  
Best Campground \_\_\_\_\_  
Best Camp for Kids \_\_\_\_\_  
Best Park for Dogs \_\_\_\_\_  
Best Skate Spot \_\_\_\_\_  
Best Surf Spot \_\_\_\_\_  
Best Place to Watch the Sunset \_\_\_\_\_

SEND COMPLETED BALLOT TO: BOB Readers Poll, Attn: Sylvia Terrell, 835 Market St. Suite 550, San Francisco, CA 94103

Don't forget to include your contact information: \_\_\_\_\_  
\_\_\_\_\_  
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# BAY • GUARDIAN



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BOTANIST** (RECORD RELEASE)  
**NOCTOOA**

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FUNKIFIED-ELECTRO-TROPICAL-GETDOWN

**HI LIFE**

SPECIAL GUEST

**NICKODEMUS**

WITH RESIDENT **DJ IZZY WISE**  
AND QUIQUE ON PERCUSSION

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ELBO ROOM PRESENTS

**BOMBSHELL  
BETTY**

**& HER BURLESQUETEERS**

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COMMUNE WEDNESDAYS

**MWAHAHA**

**OUR BROTHER THE NATIVE  
WAWA AND POPGANG DJS**

**UPCOMING SHOWS**

THU 9/11 HI LIFE

FRI 9/12 HIP HOP FOR CHANGE

SAT 9/13 TORMENTA TROPICAL

SUN 9/14 DUB MISSION: DJ SEP, MISTA CHATMAN

TUE 9/16 QUETZAL GUERRERO

# MUSIC



BY EMMA SILVERS  
esilvers@sfbg.com

**LEFT OF THE DIAL** Musician Bart Davenport, Oakland native, LA resident, has one caveat for discussing his move two years ago. He might've broken a few hearts, but he wants to make it clear that he did not head for the southlands for the same reasons many fed-up, underfed Bay Area musicians are making the same trek these days.

"My story doesn't have anything to do with the changes that have been happening in the Bay Area the past few years. And it really wasn't a career move. It has to do with changes I needed to make happen within myself," says the singer-songwriter-guitarist. "Besides, I don't even stay away long enough to miss it — I'm up there at least once a month."

Lucky for us, one of those trips will take place next weekend, when he helps kick off the Mission Creek Oakland Music & Arts Festival with a daylong block party Sept. 6. Davenport headlines an eclectic lineup of acts that also includes the psych-rock-folky sounds of The Blank Tapes, B. Hamilton, Foxtails Brigade, and more at this opener to the fifth incarnation of Oakland's 10-day, 14-venue music fest, which began as an offshoot to San Francisco's in 2009. (If there are any lingering questions about the East Bay's music scene holding its own at this point, this is the kind of lineup that answers 'em.)

Davenport has had a pretty hectic touring schedule since his most recent LP, *Physical World*, dropped on Burger Records in March of this year. There were the adventures in Madrid, the opening slots for Echo & the Bunnymen at LA's Orpheum Theatre. Last week, playing guitar in Marc & the Casuals, he co-hosted a special one-off soul music-come-dy-storytelling night at The Chapel. The day after he plays the MCO Festival, he'll be driving "like a madman" back to LA to catch a Burt Bacharach show (as an audience member). He's gotten used to life on the road.

As a kid, though, he mostly moved back and forth between Berkeley and Oakland, where

## Don't call it retro

Bart Davenport on musical thrifting, the influence of palm trees, and how he just can't quit the Bay

he grew up near Lake Merritt — across the street from the humble, Disneyland-inspiring wonder that is Children's Fairyland, with its old-school talk boxes that have been narrating fairytales at the turn of a key since 1950. (He's still enchanted by it, but — as this reporter has also discovered during some routine research — adults wanting to visit the park are required to bring a kid along.)

Nostalgia might seem to be an easy catch-all theme for someone prone to memories of kids' amusement parks, especially someone whose most recent record conjures the synthy New Wave anthems of '80s with almost eerie authenticity one moment, then veers backward toward Buddy Holly the next — with each song seemingly narrated by a different character named Bart Davenport, and all of it so shiny that you can never quite tell when he's being tongue-in-cheek. Davenport's known for clear changes in

genre and sound from record to record, but the shift from 2008's *Palaces* (a Harry Nilsson-esque affair with Kelley Stoltz's fingerprints all over it) to the distinctly palm tree-and pink pollution sunset-scented *Physical World* (which is full of soul and jazz chord progressions, and where Davenport seems to be channeling, by turn, Hall & Oates, The Cars, New Order, and Morrissey) is probably his biggest departure yet.

The singer takes issue with critics who would simply call him "retro," however — and it's not because he finds the term offensive.

"I actually think it's insulting to purist retroists, people like Nick Waterhouse, maybe, who've gone to great lengths to recreate certain sounds really exactly," says Davenport, who credits longtime collaborator Sam Flax with sending him in a New Wavey direction after producing

his power-poppy 2012 single *Someone2Dance*.

"And I don't even think of myself as a very nostalgic person. I think of [my influences] more like shopping at the thrift store, and finding gems that you want to repurpose to say something new," he adds. "It's also that I guess many people try to avoid arrangements that sound like the way things were being done 20 or 30 years ago, and I tend to not really think about anything but what I like, what I think sounds good. It's not about taking you to 1984 or taking you to right now, it's about taking you into your own little world. The little world of that particular song, for just three minutes."

Reticence to talk up LA in the Bay Area press aside, Davenport will allow that one of his major influences was his newly adopted city.

"It's definitely an LA album," he says, noting that about two-thirds of the record was written there, and it was recorded in Alhambra, near East LA. "I think the constant sunlight breeds a kind of optimism in people. Then there's the scenery, the palm trees, the long crazy streets. The taco trucks. Where I live, the majority of people are Latino. It's just a different mix." Angeleno bassist Jessica Espeleto telling him she'd play in his band if he moved down south was one thing he had in mind, as well, before making the leap.

And yet: There's no place like home? "The entire Bay Area has great venues," says Davenport, as we discuss the new crop of venues that have sprung up in the East Bay over the last few years. "And yeah, especially with the musicians getting priced out of San Francisco, I think it's great that there's the whole East Bay for them to go to. Really, thank God for Oakland."

Amen. **SFBG**

**BART DAVENPORT**

With The Blank Tapes, B. Hamilton, many others

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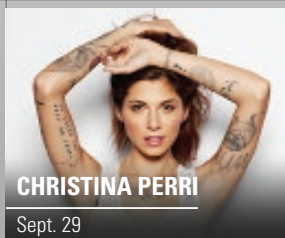
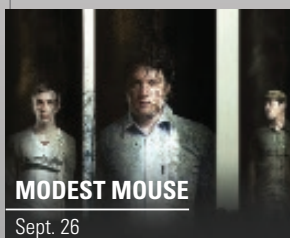
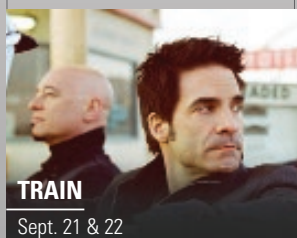
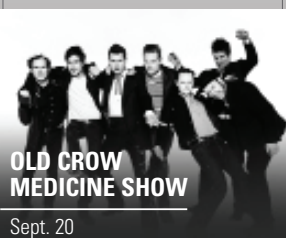
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## CLASSIFIEDS



WEDNESDAY 3

ROCK

**Independent:** Bear in Heaven, Young Magic, 8pm, \$15.

DANCE

**Beaux:** “BroMance: A Night Out for the Fellas,” 9pm, free.  
**Cafe:** “Sticky Wednesdays,” w/ DJ Mark Andrus, 8pm, free.  
**Cat Club:** “Bondage-A-Go-Go,” w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.  
**Club X:** 715 Harrison, San Francisco. “Electro Pop Rocks,” 18+ dance party, 9pm, \$10-\$20.  
**DNA Lounge:** “Go Deep!,” 18+ dance party, 9pm, \$10-\$15.  
**F8:** “Housepitality,” 9pm, \$5-\$10.  
**Lookout:** “What?,” 7pm, free.  
**Madrone Art Bar:** “Rock the Spot,” 9pm, free.  
**MatrixFillmore:** “Reload,” w/ DJ Big Bad Bruce, 10pm, free.  
**Monarch:** “Advance,” 9pm  
**Q Bar:** “Booty Call,” w/ Juanita More, 9pm, \$3.

HIP-HOP

**Skylark Bar:** “Mixtape Wednesday,” w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7pm, free.  
**Plough & Stars:** Jeanie & Chuck’s Bluegrass Country Jam, 9pm, free.

JAZZ

**Amnesia:** Gaucho, Eric Garland’s Jazz Session, The Amnesiacs, 7pm, free.  
**Balancoire:** “Cat’s Corner,” 9pm, \$10.  
**Burritt Room:** Terry Disley’s Rocking Jazz Trio, 6pm, free.  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.



**Le Colonial:** The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.  
**Level III:** Sony Holland, 5-8pm, free.  
**Revolution Cafe:** Michael Parsons, 9pm  
**Savanna Jazz Club:** Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** Ricardo Scales, 6:30pm, \$5.  
**Zingari:** Anne O’Brien, 7:30pm, free.

INTERNATIONAL

**Bissap Baobab:** “Baobab!,” timba dance party with DJ WaltDigz, 10pm, \$5.  
**Cafe Cocomo:** “Bachatalicious,” w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.  
**Make-Out Room:** “Frigo-Bar,” 9pm, free.

SOUL

**Monarch:** “Color Me Badd,” coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, 5:30-9:30pm, free.

THURSDAY 4

DANCE

**Abbey Tavern:** DJ Schrobi-Girl, 10pm, free.  
**Aunt Charlie’s Lounge:** “Tubesteak Connection,” w/ DJ Bus Station John, 9pm, \$5-\$7.  
**Beaux:** “Twerk Thursdays,” 9pm, free.  
**Cafe:** “¡Pan Dulcet,” 9pm, \$5.

**Cat Club:** “Class of 1984,” ‘80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).  
**Cellar:** “XO,” 10pm, \$5.  
**Club X:** “The Crib,” 18+ LGBT dance party, 9:30pm, \$10.  
**Elbo Room:** “Hi Life,” w/ DJs Pleasuremaker & Izzy\*Wize, 9:30pm, \$6.  
**F8:** “Beat Church,” w/ DJs Neptune & Kitty-D, 10pm, \$10.  
**Infusion Lounge:** “I Love Thursdays,” 10pm, \$10.  
**Madrone Art Bar:** “Night Fever,” 9pm, \$5 after 10pm  
**Raven:** “1999,” w/ VJ Mark Andrus, 8pm, free.  
**Trax:** “Beats Reality: A Psychedelic Social,” w/

resident DJs Justime & Jim Hopkins, 9pm, free.  
**Underground SF:** “Bubble,” 10pm, free.

HIP-HOP

**John Colins:** “Future Flavas,” w/ DJ Natural, 10pm, free.  
**Skylark Bar:** “Peaches,” w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

**Amnesia:** Misisipi Mike & The Midnight Gamblers, 9pm  
**Bazaar Cafe:** Acoustic Open Mic, 7pm  
**Hotel Utah:** Songwriters in the Round with Heather Combs, 8pm, \$8.  
**Musicians Union Local 6:** San Francisco Singer-Songwriters’ Workshop, hosted by Robin Yukiko, 6:30pm, \$25 (free for AFM members).  
**Plough & Stars:** The Shannon Céili Band, 9pm  
**Pour House:** Jimbo Scott & Grover Anderson, 7pm, free.

JAZZ

**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.  
**Le Colonial:** Steve Lucky & The Rhumba Bums, 7:30pm  
**Level III:** Sony Holland, 5-8pm, free.  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** Pure Ecstasy, 7:30pm, \$10.

INTERNATIONAL

**Sheba Piano Lounge:** Gary Flores & Descarga Caliente, 8pm

REGGAE

**Pissed Off Pete’s:** Reggae Thursdays, w/ DJ Jah Yzer, 9pm, free.

CONTINUES ON PAGE 26 >>

ENSEMBLE

A HIP-HOP ORCHESTRA

SATURDAY

SEPT 06

8PM-12AM

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Thu, Sep 4

ALLAN HOLDSWORTH BAND  
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Sun, Sep 7

THE DRAMATICS  
feat. L.J Reynolds

Mon, Sep 8

NINETEEN  
w/ Frank Martin & Wally Schnalle



Tue, Sep 9

Daughter of Carole King and Gerry Goffin  
LOUISE GOFFIN

Wed, Sep 10

TOMMY MALONE BAND



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Wed, Sep 17 - Vol. 2 CD release

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Thu, Sep 18

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## MUSIC LISTINGS

CONT>>

### BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.

Saloon: Chris Ford, 4pm

### COUNTRY

McTeague's Saloon: "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm

Parlor: "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

### ROCKABILLY

Tupelo: Whisky Pills Fiasco, 9pm

### FRIDAY 5

### ROCK

Bottom of the Hill: Film School, Hot Fog, Ad Hawk, Peace Creep, DJ Foodcourt, 9pm, \$10.

Hemlock Tavern: Drunk Dad, Honduran, Disastroid, 9:30pm, \$7.

Slim's: Senses Fail, No Bragging Rights, Knuckle Puck, 8pm, \$17.

### DANCE

Amnesia: "Brass Tax," w/ DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, 10pm, \$5.

Beaux: "Manimal," 9pm

Cafe: "Boy Bar," 9pm, \$5.

Cat Club: "Strangelove," New Wave, industrial, goth, & gloomy '80s with DJ Tomas Diablo, 9:30pm, \$8 (\$5 before 10pm).

Cellar: "F.T.S.: For the Story," 10pm

EndUp: "Trade," 10pm, free before midnight.

Grand Nightclub: "We Rock Fridays," 9:30pm

Infusion Lounge: "Flight Fridays," 10pm, \$20.

Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, 9pm, \$5.

MatrixFillmore: "F-Style Fridays," w/ DJ

Jared-F, 9pm

Mercer: "All of the Above," w/ King Most, Freddy Anzures, Marky, 9pm, \$10 (free before 10pm).

OMG: "Deep Inside," 9pm, free.

Powerhouse: "Nasty," 10pm, \$5.

Public Works: Stanton Warriors, Syd Gris, 9pm, \$15-\$25.

Q Bar: "Pump: Worq It Out Fridays," w/ DJ Christopher B, 9pm, \$3.

### HIP-HOP

EZ5: "Decompression," Fridays, 5-9pm

### ACOUSTIC

Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

St. Cyprian's Episcopal Church: First Fridays Song Circle, 7pm, \$5-\$10.

### JAZZ

Atlas Cafe: The Emergency Ensemble, First Friday of every month, 7:30pm, free.

Bird & Beckett: Don Prell's SeaBop Ensemble, First Friday of every month, 5:30pm, \$10 suggested donation per adult.

Cliff House: John Kalleen Group, 7pm

Jazz Bistro at Les Joulins: Charles Unger

Experience, 7:30pm, free.

Level III: }Sony Holland, 5-8pm, free.

The Royale: Wrapped in Plastic, 9pm, free.

Top of the Mark: Black Market Jazz Orchestra,

9pm, \$10.

Zingari: Joyce Grant, 8pm, free.

### INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.

Cafe Cocomo: Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).

Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

Roccapulco Supper Club: Fuego Latino, 9pm

### REGGAE

Gestalt Haus: "Music Like Dirt," 7:30pm, free.

Showdown: "How the West Was Won," w/ Nowtime Sound, 10pm, free.

### BLUES

Tupelo: Jinx Jones & The KingTones, 9pm

### FUNK

Amnesia: Swoop Unit, First Friday of every month, 6pm, \$3-\$5.

Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

### SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.

Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, 10pm, \$5.

### SATURDAY 6

### ROCK

Bender's: Hazzard's Cure, Blood of Kings, Hessian, 10pm, \$5.

### DANCE

Cat Club: "Leisure," w/ DJs Aaron, Omar, & Jetset James, 10pm, \$7.

DNA Lounge: "Bootie S.F.," 9pm, \$10-\$15.

EndUp: "Play," 10pm

Lookout: "Bounce!," 9pm, \$3.

Madrone Art Bar: "The Prince & Michael Experience," w/ DJ Dave Paul, 9pm, \$5.

Public Works: "Crush," w/ LTJ Bukem, Bachelors of Science, 10pm, \$20.

Stud: "Go Bang!," w/ DJs Sergio Fedasz, Steve Fabus, and guests, 9pm, \$7 (free before 10pm).

Underground SF: "Push the Feeling," w/ Yr Skull & Epicsauce DJs, 9pm

### HIP-HOP

John Colins: "N.E.W.: Never Ending Weekend," w/ DJ Jerry Ross, 9pm, free before 11pm

### ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.

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# MUSIC LISTINGS

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**Revolution Cafe:** Seth Augustus, 9:30pm, free.

## JAZZ

**Jazz Bistro at Les Joulins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Sheba Piano Lounge:** The Robert Stewart Experience, 9pm

## INTERNATIONAL

**1015 Folsom:** "Pura," 9pm, \$20.  
**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**Make-Out Room:** "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.  
**Pachamama Restaurant:** Eddy Navia & Pachamama Band, 8pm, free.  
**Space 550:** "Club Fuego," 9:30pm

## BLUES

**Saloon:** The Jukes, 4pm; Daniel Castro, 9:30pm

## AMERICANA

**Plough & Stars:** "Americana Jukebox," First Saturday of every month, 9pm, \$6-\$10.

## SOUL

**El Rio:** "Hard French," w/ DJs Carnita & Brown Amy, 2pm, \$7.  
**Elbo Room:** "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, 10pm, \$10 (\$5 in formal attire).

## SUNDAY 7

## DANCE

**Cellar:** "Replay Sundays," 9pm, free.

**Edge:** "'80s at 8," w/ DJ MC2, 8pm  
**Elbo Room:** "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9pm, \$6 (free before 9:30pm).  
**EndUp:** "Sundaze," 1pm, "BoomBox," 8pm  
**F8:** "Stamina," w/ DJs Lukeino, Jamal, 10pm, free.  
**Knockout:** "Sweater Funk," 10pm, free.  
**Lookout:** "Jock," Sundays, 3-8pm, \$2.  
**MatrixFillmore:** "Bounce," w/ DJ Just, 10pm  
**Monarch:** "Werd," 9pm, \$5-\$10.  
**The Parlor:** "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.  
**Q Bar:** "Gigante," 8pm, free.  
**Temple:** "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

## HIP-HOP

**Boom Boom Room:** "Return of the Cypher,"

9:30pm, free.  
**El Rio:** "Swagger Like Us," First Sunday of every month, 3pm  
**Skylark Bar:** "Shooz," w/ DJ Raymundo & guests, First Sunday of every month, 10pm, free.

## ACOUSTIC

**Chieftain:** Traditional Irish Session, 6pm  
**Lucky Horseshoe:** Bernal Mountain Bluegrass Jam, 4pm, free.  
**Madrone Art Bar:** Spike's Mic Night, Sundays, 4-8pm, free.

## JAZZ

**Amnesia:** Kally Price Old Blues & Jazz Band, First Sunday of every month, 9pm, \$7-\$10.  
**Jazz Bistro at Les Joulins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Madrone Art Bar:** "Sunday Sessions," 10pm,

free.  
**Royal Cuckoo:** Lavy Smith & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** Savanna Jazz Jam with David Byrd, 7pm, \$5.

## INTERNATIONAL

**Atmosphere:** "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.  
**Bissap Baobab:** "Brazil & Beyond," 6:30pm, free.  
**Caña Cuban Parlor & Cafe:** 500 Florida, San Francisco. "La Havana," 4pm  
**Revolution Cafe:** Balkan Jam Night, 8:30pm  
**Thirsty Bear Brewing Company:** "The Flamenco Room," 7:30 & 8:30pm

## BLUES

**Saloon:** Blues Power, 4pm

CONTINUES ON PAGE 28 >>

**THE BOTTOM OF THE HILL**

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**TUESDAY SEP 9** 8:30PM • \$8 • 21+  
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**SALIF KEITA - Acoustic Tour**

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Panic, 9pm, free.

## MONDAY 8

**Q Bar:** "Wanted," w/ DJs Key&Kite and Richie

**Amnesia:** The Pick Bluegrass Jam, Second Monday of every month, 6pm, free; Toshio Hirano, 9pm, free.  
**Fiddler's Green:** Terry Savastano, 9:30pm, free/donation.  
**Hotel Utah:** Open Mic with Brendan Getzell, 8pm, free.  
**Osteria:** "Acoustic Bistro," 7pm, free.  
**Saloon:** Peter Lindman, 4pm

**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.  
**Le Colonial:** Le Jazz Hot, 7pm, free.  
**Sheba Piano Lounge:** City Jazz Instrumental Jam Session, 8pm

**Skylark Bar:** "Skylarking," w/ I&I Vibration, 10pm, free.

**Elite Cafe:** "Fried Chicken & Blues," 6pm  
**Saloon:** The Bachelors, 9:30pm

**Madrone Art Bar:** "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

**TUESDAY 9**

**The Independent:** Swans, Carla Bozulich, 8pm, sold out.

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.  
**Boom Boom Room:** "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.  
**Harlot:** "Tutu Tuesday," w/ resident DJ Atish, Second Tuesday of every month, 9pm, \$7 (\$2 in a tutu before 11pm).  
**Monarch:** "Soundpieces," 10pm, free-\$10.  
**Q Bar:** "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.  
**Underground SF:** "Shelter," 10pm, free.

**Double Dutch:** "Takin' It Back Tuesdays," w/ DJs Mr. Murdock & Roman Nunez. 10pm. free.

**Revolution Cafe:** CelloJoe, Second Tuesday of every month. 9pm

**Burrirt Room:** Terry Disley's Rocking Jazz Trio, 6pm, free.  
**Cafe Divine:** Chris Amberger, 7pm  
**Jazz Bistro at Les Joulins:** Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.  
**Le Colonial:** Lavay Smith & Her Red Hot Skillet Lickers, 7pm  
**Verdi Club:** "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.  
**Wine Kitchen:** Hot Club Pacific, 7:30pm  
**Yoshi's San Francisco:** 1Tommy Igoo Big Band, 8pm, \$22.

**Cafe Cocomo:** Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.  
**Cosmo Bar & Lounge:** Conga Tuesdays, 8pm, \$7-\$10.  
**F8:** "Underground Nomads," w/ DJs Amar, Sep, and Dulce Vita. 9pm. \$5 (free before 9:30pm).

**Milk Bar:** "Bless Up," w/ Jah Warrior Shelter  
Hi-Fi, 10pm

**Make-Out Room:** "Lost & Found," w/ DJs Primo, Lucky, and guests. 9:30pm. free. **SEBG**

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**AERIAL DISPLAY  
(BLOSSOMING)**  
PHOTO COURTESY SAYA  
WOOLFALK AND THIRD  
STREAMING GALLERY



## No place like home

..... Saya Woolfalk culminates seven years of virtual civilization in 'ChimaTEK' .....

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** Out at the Headlands Center for the Arts in Marin, just after sunset, the darkness and the silence are real presences in themselves, not just a context for something else. They're right now pressing their respective noses against the windowpanes of the large, beautifully-worn army barrack-turned-artist studio in which Saya Woolfalk is pouring some dark red concoction from a squat glass jug.

She begs her guests not to try to translate the hokey Portuguese label on the bottle, brought back from Brazil by her husband, an anthropologist, as she hands each of us a crimson thimbleful in a plastic dentist cup. Looking like NyQuil but tasting more like some berry-based moonshine, it gives me an almost instantaneous headache but is otherwise kind of nice. Anyway, it does the trick. We're now prepped to enter the mandala.

Standing there with me are Marc Mayer and Annie Tsang, both of the Asian Art Museum, as well as Brian Karl, the Headlands' program director. The mandala corresponds, for now, to a tape mockup on the floor next to us. It's a circular shape about four feet in diameter, with concentric and crisscrossing lines. At four equidistant corners outside the circle are small freestanding pieces of heavy paper representing alcoves, on the outside of which a slide projector illuminates a colorful figure in exotic garb. Behind each alcove, Woolfalk explains, a dancer will be tucked away.

Also standing around are two department store mannequins, each draped in a careful clash of fabrics and traditions: a skirt of pink-and-gold-striped glitter cloth from the Mission, a tourist version of a Chinese

vest from Grant Street, a batik shoulder wrap brought back from Africa.

It's all just the smallest hint of the Brooklyn-based artist's elaborately extensive portfolio and practice, which blends visual design, sculpture, textiles, film, live performance, original musical soundscapes, ethnographical narratives, and invented ritual into playful, extraordinarily vivid and enveloping explorations of the limits and promise of hybrid identity.

Woolfalk's dance-performance installation — the scale model of which was still being toyed with and adjusted when I visited her temporary studio — has been developed during a residency at Headlands under a commission from the Asian Art Museum, where it will run Thu/4 in the AAM's capacious upper chamber in conjunction with the exhibition *Enter the Mandala: Cosmic Centers and Mental Maps of Himalayan Buddhism* (ongoing through Oct. 26). The piece, called *ChimaTEK: Hybridity Visualization Mandala*, culminates a seven-year project by Woolfalk that has received exhibitions and rapt attention around the country.

It began in No Place, which Woolfalk describes as "a utopian paradise in which hybrid identities flourish in tolerant communities with elaborate cultural rituals." Its alternative narratives and reconfigured systems of representation took multiple forms across an integrated set of media, an environment unto itself, including a six-chapter ethnographic film documenting No Place made in collaboration with anthropologist Rachel Lears.

In the second iteration of the project, the narrative of No Place advances in time. Now its inhabitants have evolved into beings called the Empathics, who have developed a way of sharing their hybrid con-

sciousness with others, while conducting research through their own nonprofit, the Institute of Empathy.

In this third and final stage, the Empathics have redirected their technology into a for-profit model, namely a corporation called ChimaTEK, a virtual world enterprise in which customers buy access to different Chimeric identities and consciousness through their own personalized virtual avatars. The chimera (which here refers simultaneously to the mythological she-monster made up of different body parts and to an organism with two or more genetically distinct tissues) ends up the repository and agent of corrupted utopian impulses.

As a tool for spiritual guidance, the mandala represents the universe, while helping to train the mind on essential insights and untapped potentialities. Made in collaboration with four local dancer-choreographers working in disparate ethnic traditions — with essential input from DJ Dr. Sleep (Melissa Maristuen) and a "virtual" DJ (none other than Paul D. Miller, or DJ Spooky that Subliminal Kid, who composed the original score) — ChimaTEK will be a kind of contemporary mandala, manifesting a chimeric state of being in which participants remix identities through virtual avatars in a virtual space. Fact and fiction blend so freely here that the distinctions between them might be called into question. So might the degree to which this virtual space is coextensive with the universe itself, or at least our tangled and conflicted corner of it. **SFBG**

**CHIMATEK: HYBRIDITY VISUALIZATION MANDALA**  
Thu/4, 6-9pm, free with museum admission (\$5 after 5pm)  
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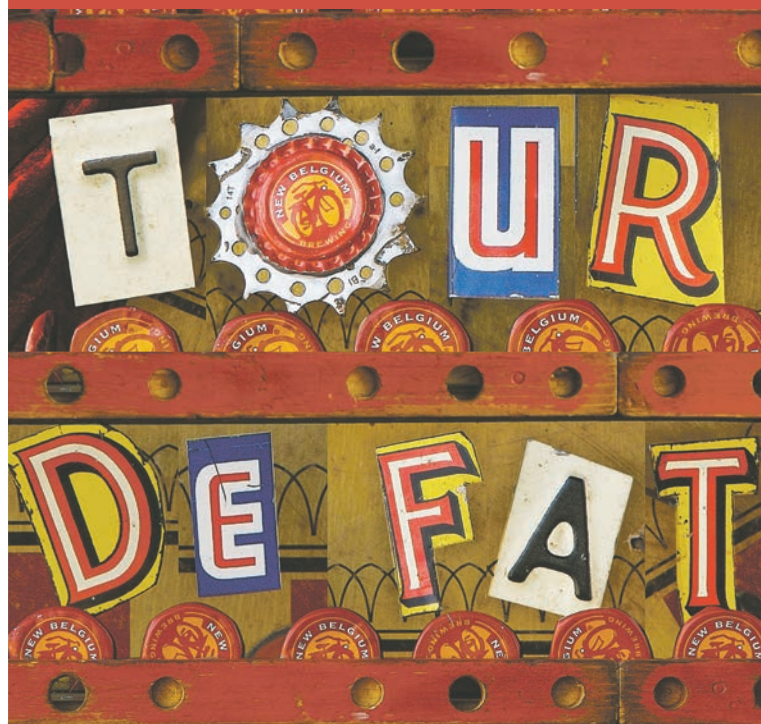
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## ARTS + CULTURE THEATER

STOP! KRISHA MARCANO, ALLISON SEMMES, AND TRISHA JEFFREY IN *MOTOWN THE MUSICAL* PHOTO BY JOAN MARCUS

# The sound of America

Hits and history mix in 'Motown the Musical'

BY ANDRE TORREZ  
arts@sfbg.com

**THEATER** As recently as last month, Berry Gordy Jr., the 84-year-old music mogul, founder, and creator of Motown Records, was hailed as an American icon and an African American hero. Those were Congresswoman Barbara Lee's words when Aug. 18 was declared "Berry Gordy Day in the East Bay."

Impeccably dressed, Gordy made a rare public appearance to speak and receive his accolades on the steps of Oakland's City Hall. He briefly reminisced about his life's achievements, particularly building Detroit's Hitsville USA, not only in a physical sense, but also creating "The Sound of Young America," as his label would come to be known to the world.

Live cast performances from *Motown the Musical*, the theatrical show based on his autobiography from nearly 20 years ago — *To Be Loved: The Music, The Magic, The Memories Of Motown* — were interspersed throughout the event.

The Kevin McCollum production (*Avenue Q*), directed by Charles Randolph-Wright, is running through Sept. 28 at San Francisco's Orpheum Theatre. But how does one fit all that the Motown-Gordy life story encompasses in a matter of just a few hours?

One sure way to please the audience is through music, which the production certainly does. Here we get a condensed version of a story that deals with America's recent racist history, with scenes set at the Motortown Revue (which allowed segregated audiences in the South), to the full-on love story where Gordy's muse, Diana Ross (convincingly played by Allison Semmes), serves as the impetus for his own business savvy and crossover to success with white audiences.

In the early '60s, the industry still referred to Gordy's output as "Negro" or "colored" music, or worse. African Americans weren't seen as entrepreneurs — and owning an independent, predominantly black label was a revolutionary statement to say the least. Gordy's personal history of being a boxer who idolized Joe Louis in the 1940s, and later borrowing \$800 from his family to launch a

recording studio, is chaotically interwoven with glazed-over details of complex business deals and lawsuits.

It's not surprising, considering this is a musical, that an overreliance on a hefty catalog of sentimental songs that resonate throughout generations is a recurring theme. A combination of well-executed choreography



and the hits we've come to know by the Supremes, Smokey Robinson, the Temptations, the Four Tops, Marvin Gaye, Stevie Wonder, and the rest of the roster probably make for a more entertaining evening than going into detail, say, about top songwriters Holland-Dozier-Holland defecting to create their own label, Invictus. Or the way top artists like the Jackson 5 and Ross would jump ship to other labels like RCA and Epic for more creative control or financial reasons. And any tales of Gaye's in-studio drug use (documented in writings as being annoying to Ross while they recorded together during her solo years) are excluded, because this story is told from Gordy's perspective.

And there are other exclusions. While it's great to see the early acts from Gordy's early Motown-Tamla Records days — such as Jackie Wilson, the Contours, Barrett Strong, and Mary Wells — getting recognition, Gaye's frequent duet partner, Tammi Terrell, gets the shaft with nary a mention. It could be seen as added insult, but is more likely a gross oversight, when cast members depicting Gordy and Ross sing the Ashford and Simpson-penned soul ballad, "You're All I Need to Get By," one of Terrell's signature hits with Gaye.

After the intermission, the latter half of Act Two seems especially rushed, though the costumes, sets,

and décor during the Black Panther-Vietnam protest-Detroit riot eras, and the company's relocation to Los Angeles in the early '70s, are particularly vibrant.

As soon as we emerge from the tumult of the '60s and the somewhat understated effects of Martin Luther King, Jr.'s assassination, the Jackson 5 are introduced (Reed Shannon plays the young versions of Gordy and Wonder, as well as Michael Jackson), and Ross' solo career advances when she leaves the Supremes. Gordy's master plan to have her sing standards in order to assimilate has often been a point of criticism, not only in this case, but also for his other acts, who have been accused of not being "black enough." Eventually, though, it pays off when she plays grandiose venues that allow

for elaborate stage productions. Her subsequent entrance into movie stardom seemed to be something he was grooming her for all along.

Motown revolutionized the world's perceptions of music. Gordy's story is one of success through persistence. Most (if not all) of his label's artists share the same narrative of overcoming obstacles and having to struggle. After all, these were performers who literally had to dodge bullets on stage when they toured the South.

Audience members would be out of touch or ignorant if they couldn't see the modern-day parallels in racial divisions — unrest and outrage over Mike Brown's shooting death by police in Ferguson, Mo., had been going on for about a week at the time of *Motown's* press night. Viewers may have to ask themselves how much has changed in the last 50 years. That alone could merit this production's cultural relevance, if not some harsh realizations. But I have a feeling most people crave those feel-good hit-factory songs, which do make seeing *Motown the Musical* worthwhile. **SFBG**

### MOTOWN THE MUSICAL

Through Sept. 28  
Tue-Sat, 8pm (also Wed and Sat, 2pm);  
Sun, 2pm, \$45-\$210  
Orpheum Theatre  
1192 Market, SF  
www.shnsf.com



Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For complete stage listings, see [www.sfbg.com](http://www.sfbg.com).

THEATER

OPENING

**Cock** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Previews Fri/5-Sat/6 and Sept 10-12, 8pm; Sun/7, 2pm. Opens Sept 13, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Oct 12. New Conservatory Theatre Center performs Michael Bartlett's comedy about a man who meets the woman of his dreams — while on a break from dating his boyfriend.

**The Haze** ACT Costume Shop, 1117 Market, SF; <http://bit.ly/thehazeplayACT>. \$20. Opens Thu/4, 7pm. Runs Thu, 7pm; Fri-Sat, 8pm. Through Sept 27. Heather Marlowe performs her solo show, a sharp-witted, autobiographical play about recovering from rape — and the way rape cases are mishandled by the justice system.

**King Fool** Various locations TBA to reservation holders; [www.weplayers.org](http://www.weplayers.org). \$30-50. Opens Fri/5, time TBA. Runs Fri-Sun, times TBA. Through Sept 28. We Players presents a new, intimate, site-specific work inspired by *King Lear*.

**LongShotz: The Things That Separate Us** Tides Theatre, 533 Sutter, Second Flr, SF; <http://amios.wordpress.com>. \$25. Program B opens Wed/3, 8pm. Program A runs Sept 10 and 16, 8pm; Program B runs Sept 9 and 17 at 8pm. Amios presents two separate programs of three 30-minute plays, each written by a different author. Each play is inspired by the Radiohead lyric, "Just 'cause you feel it doesn't mean it's there."

**San Francisco Fringe Festival** Exit Theatreplex, 156 Eddy, SF; [www.sffringe.org](http://www.sffringe.org). \$10 or less at the door; \$12.99 or less online (passes, \$45-75). Opens Fri/5, 7pm. Runs Sept 5-20 (no shows Mon/8 or Sept 15). Unique, daring indie theater (murder mysteries! Tech tales! Dating dramas! Clowns!), with 35 shows and 150 performances over 14 days.

BAY AREA

**An Audience with Meow Meow** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-89. Previews Fri/5-Sat/6, Tue/9, and Sept 11, 8pm; Sun/7 and Sept 10, 7pm. Opens Sept 12, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm but no matinee Sept 20; also Sept 19 and Oct 16, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 19. British singer-comedian Meow Meow world-premieres her new show at Berkeley Rep, under the direction of Kneehigh's Emma Rice.

**Flower Drum Song** Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller, Oakl; [www.woodminster.com](http://www.woodminster.com). \$18-59. Previews Thu/4, 8pm. Opens Fri/5, 8pm. Runs Thu and Sun, 7pm; Fri-Sat, 8pm. Through Sept 14. Woodminster Summer Musicals performs the "new" version of the classic Rodgers and Hammerstein musical, with a fresh script by Tony-winning playwright David Henry Hwang.

**The New Electric Ballroom** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-30. Previews Wed/3-Thu/4, 7pm; Fri/5, 8pm. Opens Sat/6, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm (Oct 5, show at 2pm). Through Oct 5. Shotgun Players perform Enda Walsh's poetic nightmare about three sisters who are obsessed with their memories.

**Year of the Rooster** La Val's Subterranean, 1834 Euclid, Berk; <http://impactctheatre.com>. \$10-25. Previews Thu/4-Fri/5, 8pm. Opens Sat/6, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Oct 12. Impact Theatre performs Eric Dault's comedy, told from the point of view of a rooster that enters cockfights.

ONGOING

**Each and Every Thing** Marsh San Francisco Main Stage, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$20-50. Thu-Fri, 8pm; Sat, 5pm; Sun, 2pm. Extended through Oct 4. The latest solo show from

celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**Into the Woods** San Francisco Playhouse, 450 Post, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-120. Wed/3-Thu/4, 7pm; Fri/5-Sat/6, 8pm (also Sat/6, 3pm). SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

**Motown the Musical** Orpheum Theatre, 1192 Market, SF; [www.shnsf.com](http://www.shnsf.com). \$45-210. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 28. Over 40 hits ("My Girl," "Ain't No Mountain High Enough") pack this tale of Motown founder Berry Gordy's career in the music biz.

**Noises Off!** Shelton Theater, 533 Sutter, SF; [www.sheltontheater.org](http://www.sheltontheater.org). \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn's outrageous backstage comedy.

**The Taming of the Shrew** This week: Presidio, Marin Post Parade Grounds, between Graham and Keyes, SF; [www.sfsakes.org](http://www.sfsakes.org). Free. Sat-Sun and Mon/1, 2pm. At this location through Sept 14; continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

**Too Much Light Makes the Baby Go Blind** Boxcar Theatre, 505 Natoma, SF; [www.sfnco-futurists.com](http://www.sfnco-futurists.com). \$11-16. Fri-Sat, 9pm. Ongoing.

The Neo-Futurists perform Greg Allen's spontaneous, ever-changing show that crams 30 plays into 60 minutes.

BAY AREA

**Berlin to Broadway with Kurt Weill** Masquers Playhouse, 105 Park, Point Richmond; [www.masquers.org](http://www.masquers.org). \$22. Fri, 8pm; Sat, 7pm; Sept 7 and 14, 2pm. Through Sept 20. Masquers Playhouse performs a revue celebrating the life and work of Kurt Weill.

**Cops and Robbers** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$20-100. Fri, 8pm; Sat, 8:30pm. Through Sept 13. Hip-hop artist and law enforcement officer Jinho "The Piper" Ferreira performs his 17-character solo show.

**Fetch Clay, Make Man** Marin Theatre Company, 397 Miller, Mill Valley; [www.marintheatre.org](http://www.marintheatre.org). \$35-58. Wed/3, 7:30pm; Thu/4-Sat/6, 8pm; Sun/7, 2 and 7pm. Marin Theatre Company performs the West Coast premiere of Will Power's historical drama.

**Funny Girl** Hillbarn Theatre, 1285 East Hillsdale, Foster City; [www.hillbarntheatre.org](http://www.hillbarntheatre.org). \$23-42. Thu-Sat, 8pm; Sun, 2pm. Through Sept 21. Hillbarn Theatre performs the classic romantic musical comedy, with music by Jule Styne, lyrics by Bob Merrill, and book by Isobel Lennart.

**An Ideal Husband** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$12-35. Runs in repertory Fri-Sun through Sept 27; visit website for specific performance dates and times. Marin Shakespeare Company performs Oscar Wilde's witty tale.

**The Last Days of Judas Iscariot** Flight Deck, 1540 Broadway, Oakl; [brownpapertickets.com/event/780550](http://brownpapertickets.com/event/780550). \$15-25. Thu-Sat, 8pm; Sun, 7pm. Through Sept 21. Stephen Adly Guirgis' courtroom drama takes on the fate of the New Testament turncoat.

**Life Could Be a Dream** Center REPertory Company, Leshner Center for the Arts, 1601 Civic, Walnut Creek; [www.centerrep.org](http://www.centerrep.org). \$37-66. Wed, 7:30pm; Thu-Sat, 8pm (also Sept 20 and 27, 2:30pm); Sun, 2:30pm. Through Oct 5. Center REPertory Company performs Roger Bean's doo-wop musical.

**Moonlight and Magnolias** Dragon Theatre, 2120 Broadway, Redwood City; [www.dragonproductions.net](http://www.dragonproductions.net). \$10-30. Thu/4-Sat/6, 8pm; Sun/7, 2pm. Dragon Productions presents Ron Hutchinson's behind-the-scenes drama about the filming of *Gone With the Wind*.

**O Best Beloved** This week: Rotary Park, 1490 Don, Santa Clara; [www.obestbeloved.org](http://www.obestbeloved.org). Sat/6, 2pm. Free (donations accepted). Also Sun/7, 2pm, East Avenue Park, 3221 East, Hayward. Through Sept 13 at various NorCal venues. Idiot String's Joan Howard and Rebecca Longworth bring their SF Fringe Festival hit, an adaptation of Rudyard Kipling's *Just-So Stories*, to local public spaces aboard a mobile stage.

**Penthesilea — Queen of the Amazons** John Hinkel Park, 41 Somerset, Berk; [www.aeofberkeley.org](http://www.aeofberkeley.org). Free. Sat/6-Sun/7, 4pm. Inferno Theatre and Actors Ensemble of Berkeley perform Giulio Cesare Perrone's adaptation of Heinrich Von Kleist's Amazonian action fantasy.

**Rapture, Blister, Burn** Aurora Theatre, 2081 Addison, Berk; [www.auroratheatre.org](http://www.auroratheatre.org). \$32-50. Opens Thu/4, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 28. Aurora Theatre Company opens its 23rd season with Gina Gionfriddo's drama about three generations of women "struggling with feminism's foibles."

**Romeo and Juliet** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

**Semi-Famous: Hollywood Hell Tales from the Middle** Marsh Berkeley Main Stage, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$20-100. Sat/6, 5pm; Sun/7, 7pm. Don Reed's new solo show shares tales from his career in entertainment.

**The Tempest** Old Mill Park Amphitheatre, behind the Mill Valley Public Library, 375 Throckmorton, Mill Valley; [www.curtaintheatre.org](http://www.curtaintheatre.org). Free. Sat-Sun, 4pm. Through Sept 14. Curtain Theatre returns with the Bard's magical romance for its 14th outdoor performance.

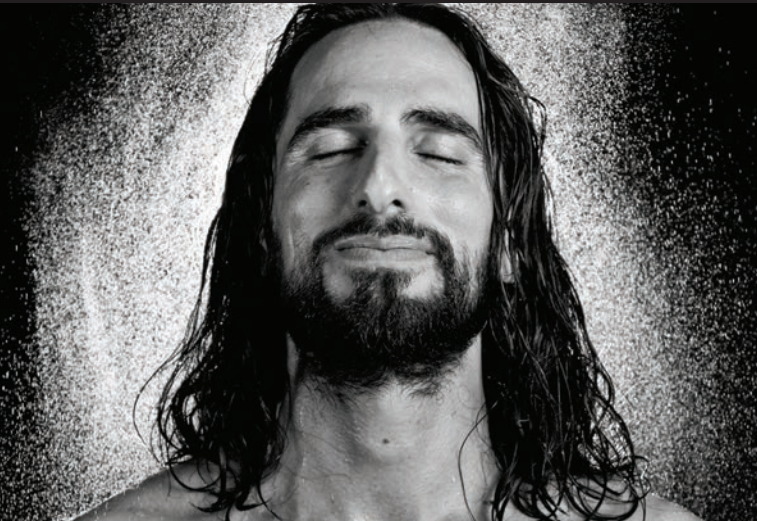
**Water By the Spoonful** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; [www.theatreworks.org](http://www.theatreworks.org). \$19-74. Tue-Wed, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 14. TheatreWorks performs Quiara Alegria Hudes' Pulitzer Prize-winning drama about strangers who meet in an online chat room.

**Wonder of the World** Douglas Morrisson Theatre, 22311 N. Third St, Hayward; [www.dmtonline.org](http://www.dmtonline.org). \$10-32. Fri-Sat and Sept 18, 8pm (also Sept 13, 2pm); Sun, 2pm. Through Sept 21. Douglas Morrisson Theatre opens its 35th season with David Lindsay-Abaire's comedy about self-fulfillment. **SFBG**

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FIRST FRIDAY HAPPY HOUR  
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SPINNING GUITAR-BASED INDIE POP GEMS  
THAT SPARKLE AND SHINE, LOUDLY RIP  
AND GENTLY ROAR.  
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RESIDENT DJS OMAR PEREZ, MEDIUM RARE  
SPECIAL GUEST DJ: JODIE ARTICHOKE

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**NAME THE BAND (BRAZIL) + TBD**  
FOLLOWING AT 10PM \$5 BEFORE 11PM / \$10 AFTER  
**EL SUPERRITMO!**  
DJ EL KOOL KYLE Y DJ ROGER MÁS  
CUMBIA, DANCEHALL, HIP-HOP, REGGAETON,  
SALSA BUENA Y MAS BAILABLES PA' LAS NENAS

**SUNDAY 9/7 AT 7:30PM \$8**  
**SAD NUMBERS + ELECTRO GROUP (SACTO) + MOONBEAMS**  
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## ARTS + CULTURE ON THE CHEAP



### THE SOUTH OF MARKET COMMUNITY ACTION NETWORK PREPS FOR "PROJECTING SOMA: YOUTH AND ELDER'S VOICES," KICKING OFF SAT/6.

PHOTO BY RAQUEL GUTIÉRREZ

Listings are compiled by Guardian staff. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Selector.

## WEDNESDAY 3

**"99 Poems for the 99 Percent"** Booksmith, 1644 Haight, SF; [www.booksmith.com](http://www.booksmith.com). 7:30pm, free. Contributors read from a new collection that represents "the real America." Poets include Dean Rader, Gillian Conoley, Barbara Berman, Keith Ekiss, Julie Bruck, and Hiya Swanhuysen.

## THURSDAY 4

**Rose Caraway** Good Vibrations, 1620 Polk, SF; (415) 345-0400. 6:30pm, free. "Everyone's favorite lusty librarian" reads from *The Sexy Librarian's Big Book of Erotica*, with help from Lily K. Cho, Malin James, and Jade A. Waters.  
**Vikram Chandra** City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](http://www.citylights.com). 7pm, free. The author discusses *Geek Sublime: The Beauty of Code. The Code of Beauty*.  
**Hollye Jacobs** Book Passage, 1 Ferry Bldg, SF; [www.bookpassage.com](http://www.bookpassage.com). 6pm, free. The author, a nurse and social worker turned patient, discusses *The Silver Lining: A Supportive and Insightful Guide to Breast Cancer*.  
**"Night of the Livermore Dead: A Zombie Pub Crawl"** Bothwell Arts Center's Downtown Art Studios, 62 South L St, Livermore; <http://tickets.livermoreperformingarts.org>. 6-10:30pm, \$20. First, get transformed into a shuffling member of the undead, then enjoy drink specials and deals as you lurch through downtown Livermore. The crawl ends at the Bankhead Theater with a "Thriller" flashmob, followed by a screening of *Night of the Living Dead* (1968).

## FRIDAY 5

**"Art Break Day"** Justin Herman Plaza, 1 Market, SF; [www.artbreakday.com](http://www.artbreakday.com). 9am-5pm, free. Check website for locations in Berkeley, Novato, Oakland, San Rafael, and other locations. Art supplies are provided at this free community art-making event.

## SATURDAY 6

**Autumn Moon Festival** Chinatown, SF; [www.moonfestival.org](http://www.moonfestival.org). Grand opening ceremony and parade, today, 11am. Festival, 11am-5pm, through Sun/7 (dog costume contest Sun/7, 2:30pm). Free. Cultural performances, an open-air street bazaar, lion dancing, and (new this year!) a dog costume contest highlight this 24th annual celebration of the Asian holiday.  
**Friends of Duboce Park Tag Sale** Duboce between Steiner and Scott, SF; <http://friendsofdubocepark.org>. 9am-2pm. Community tag sale, with proceeds going toward making improvements to Duboce Park. Check out the website for donation information.  
**Mountain View Art and Wine Festival** Castro between El Camino Real and Evelyn, Mtn View;

[www.miramarevents.com](http://www.miramarevents.com). 10am-6pm, free. Through Sun/7. With works by over 600 professional craftspeople and artists, plus live music, home and garden exhibits, a young-performers stage, a climbing wall, food and wine, and more.  
**"Projecting SOMA: Youth and Elders' VOICES"** Sixth St and Market, SF; [www.ybca.org](http://www.ybca.org). 7pm, free. Also Sept 13, 20, and 27. YBCA in Community, South of Market Community Action Network, and Veterans Equity Center present large-scale, text-based video projections sharing messages and stories from the Filipino community.  
**SF Mountain Bike Festival** McLaren Park, Jerry Garcia Amphitheater, 20 John F. Shelley, SF; [sfurbanriders.org/wordpress/sf-mtb-festival](http://sfurbanriders.org/wordpress/sf-mtb-festival). 9am-5pm, free. Register in advance to compete — or just show up to spectate or test your skills in any of the non-competitive categories. Events include a short-track challenge, a 10-mile urban adventure ride, a cargo bike hill climb, a bike skills challenge for youth and families, and more, plus a box jump demo and a bike raffle.  
**"Yoga for Change"** Grace Cathedral, 1100 California, SF; [www.yogaforchanges.org](http://www.yogaforchanges.org). 9:30am-noon, \$15 and up. Help raise funds for the Community Preschool at this yoga event with live music. All levels and abilities welcome.

## SUNDAY 7

**Haight Street Music and Merchants Street Festival** Haight between Masonic and Stanyan, SF; [hsmmsf@gmail.com](mailto:hsmmsf@gmail.com). Noon-6pm, free. Yep, it's another street fair on Haight — but this brand-new event has a highly local focus, since it's sponsored by local merchants. Expect three stages of music, kids' activities, a skate ramp, and more.  
**"Home [away from] Home"** Eastshore Park, Lake Merritt, MacArthur at Grand, Oakl; [www.ybca.org](http://www.ybca.org). 10am-8pm, free. Through Sept 11. Experimental art installation highlighting artists in the Ethiopian and Eritrean communities of the Bay Area.  
**"Seventeen Generations Why"** Modern Times Bookstore Collective, 2919 24th St, SF; [www.mtbs.com](http://www.mtbs.com). 5pm, \$20 and up. Rebecca Solnit brings together nine decades of San Franciscans (from a woman in her 80s to a 7-year-old) for this "variety show in celebration of Modern Times Bookstore's last four decades and in support of its next four or so."

## MONDAY 8

**Rowen Jacobsen** Jewish Community Center of San Francisco, 3200 California, SF; [www.jccsf.org/](http://www.jccsf.org/) 7pm, \$15. The James Beard award winner discusses *Apples of Uncommon Character*. Author event held in conjunction with the JCCSF's "Apple-Palooza" (5pm), a celebration of all things apple and harvest.

## TUESDAY 9

**Daisy Hernández** Booksmith, 1644 Haight, SF; [www.booksmith.com](http://www.booksmith.com). 7:30pm, free. The author reads from her coming-of-age memoir, *A Cup of Water Under My Bed*. **SFBG**





# High fly

A baseball legend comes to life in 'No No: A Dockumentary'

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** Nothing has elevated the sports documentary more than ESPN's "30 for 30" series, which engages filmmakers (including the A-list likes of Steve James, Barbara Kopple, and Alex Gibney) to bring moments of sports history into tight focus. Subjects include single incidents that had great cultural impact (Magic Johnson's HIV announcement); lesser-known stories worthy of attention (the decades-old murder of a high-school basketball star); rivalries that have only gotten more fascinating in the intervening years (Nancy vs. Tonya); and character portraits (George Steinbrenner, Bo Jackson, Marion Jones).

No matter the filmmaking approach, the "30 by 30" films all engage, thanks to their human-interest elements. The wide world of sports stardom and infamy is populated with oversized, theatrical, glorious, or tragic characters, be they Olympians, comeback kids, or grabby fans who interfere with World Series games. *No No: A Dockumentary* isn't part of the ESPN film stable, but it fits right in with the "30 for 30" aesthetic, with a subject whose charisma is undeniable even in 40-year-old game footage.

First things first: Was Pittsburgh Pirates pitcher Dock Ellis high on LSD when he threw his no-hitter June 12, 1970? We may never know for sure. And we may openly debate it, while secretly hoping it's true. But as *No No* aims to make clear, that exploit — flabbergastingly insane though it was — hardly sums up Ellis' entire life and career.

Jeff Radice's film, bolstered by a funky score from Beastie Boy Adam Horovitz, strives to be a well-rounded portrait beyond Ellis' rep as "the acid guy." Ellis proves an unguarded, honest subject in audio and video interviews recorded prior to his 2008 death. Also eager to reminisce are scores of friends, family members, and former teammates, who trade Ellis anecdotes with affection ("He *always* started shit," chuckles a childhood friend). Later, recalling a game in which Ellis deliberately tried to hit members of the Cincinnati Reds when they stepped up to bat, a member of the Pirates organization shrugs, "That was Dock bein' Dock."

His contentious behavior on the field — which, especially later in his career, spilled over into dustups with managers and owners — rarely extended to his teammates, with whom he shared deep bonds, particularly the 1971 Pirates team that won the World Series. That same year, the organization started Major League Baseball's first all-minority lineup, with Ellis as pitcher. His antics were usually motivated in the service of a greater cause — "He took stands," a teammate remembers — even if the execution was a tad flamboyant. Famously, he once wore curlers on the field to draw attention to racism in the league. He was also a master of media manipulation, and cultivated an aura of danger that made him a favorite of sportswrit-



THE DOCK IS IN:  
PITCHER ELLIS ON THE MOUND

letter to Ellis praising the younger man's "courage and honesty." In one of *No No*'s most moving moments, Ellis pauses while reading the words aloud, too choked up to continue.

Of course, the film also delves into Ellis' rampant drug and alcohol abuse. It's frankly incredible that he was able to function as a professional ballplayer for so long, since he operated under the directive "Anything that got me high, I would do it." But *No No* points out that practically everyone in baseball was, at the very least, using stimulants, or "greenies," in those days. (The Pirates' trainer during the Ellis' era remembers wearily telling the guys, "If you use 'em, don't do it in front of me.") Who needs steroids when you can pop dozens of uppers, or snort a few lines, before every game?

The Pirates' clubhouse parties were notorious, though that World Series win suggests athletic performance didn't suffer. But as every "30 for 30" (or *Behind the Music*, for that matter) devotee knows, every tale of addiction eventually turns dark. Ellis physically attacked at least two of his wives, who recall him mostly fondly even as they share their firsthand accounts of his cruel temper (his other two wives don't appear in the film). Eventually, his game began to falter, and after one last stint at the Pirates after years playing for the Yankees and other teams, he retired.

*No No*'s last act focuses on Ellis' wholehearted acceptance of sobriety; with characteristic enthusiasm, he channeled his rock-star magnetism into working as a drug counselor for both MLB players as well as juvenile offenders. It's a happy ending of sorts, though his vices — he died of cirrhosis — certainly hastened the end of his life.

But back to the LSD tale, so rich it continues to spread 44 years after the fact (and 30 years since he admitted to it). It inspired a lengthy recent Deadspin article, which hinted at an in-the-works feature film titled *Ellis, D.* (get it?); there's also an imaginative YouTube short that animates Ellis' narration of the story ("I was *high* as a *Georgia* pine"). He was an ace athlete, an addict, and a crusader for civil rights — and now he's remembered as a folk hero. What a trip. **SFBG**

**NO NO: A DOCKUMENTARY** opens Fri/5 at the Roxie.

ers, evidenced by the dozens of Ellis-centric headlines shown throughout the film.

In the 1970s, his rise to pop-culture prominence, a new concept in sports at the time, coincided with the mainstreaming of African American culture, which Ellis easily embraced. (His fashion-plate tendencies were legendary.) Footage of Black Panther rallies also contextualizes the mood of Ellis' generation, which he exemplified by refusing to put up with the institutional bullshit that

earlier African American players had suffered through. Jackie Robinson took note, and wrote a

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## FILM

VINTAGE SWAGGER: KEVIN KLINE (WITH DAKOTA FANNING) PLAYS ERROL FLYNN IN *THE LAST OF ROBIN HOOD*. PHOTO BY QUANTRELL COLBERT

# Flynn and out

Hollywood-scandal tale 'The Last of Robin Hood' comes up short

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** For years Errol Flynn was considered the definition of a born movie star — as opposed to being a born actor. The definitive Robin Hood, he was athletic, debonair, good-humored, and terribly good-looking in a two-decade career of mostly formulaic action and adventure films. Few were under the illusion that he deserved better material. Indeed, he became something of a joke, first for the limitations of his acting, then for movies where he seemed to be winning World War II single-handedly, and at last for being an alcoholic has-been who chased every skirt in town.

When he died of a heart attack in 1959 at age 50, the floodgates of scandal opened wide. It was revealed that his lover of recent years had been underage, and the press suggested she'd been pimped to him by a monster "stage mother." The posthumous publication of Flynn's autobiography *My Wicked, Wicked Ways* — shockingly frank by the standards of the time — only heightened an overly-well-lived life's lurid afterglow.

That somewhat pathetic final chapter is dramatized in the latest by Richard Glatzer and Wash Westmoreland, the directorial team who made the nearly perfect indie *Quinceañera* (2006). But *The Last of Robin Hood* turns out to be one of those movies that should be great, given the material and talent on tap, but instead falls flat for nearly intangible reasons. Bad movies are easy to dissect; it's harder to suss why an almost-good one just misses the mark.

The restless son of a respectable family in Hobart, Tasmania, Flynn globe-trotted doing odd jobs until his looks and vivacity inevitably drew him into acting. He landed at Warner Brothers in 1935, and last-minute replacement casting as swashbuckling *Captain Blood* that year got him abruptly promoted to stardom. He was pretty terrible — but also a sexy beast who clicked onscreen with subsequently-recurrent co-star Olivia de Havilland. Less of a fan was Bette Davis, with whom he acted twice in period romances. But even that tough broad considered him "utterly enchanting" despite mutual antipathy. Flynn flourished in a series of Westerns, war movies, and exotic adventures, until audiences tired of his ever-more routine exploits — and the highly public roué reputation that



ballasted them offscreen. In 1941 he was acquitted of statutory rape, but public opinion judged differently.

At the end of his drug- and drink-addled tether some 15 years later, Flynn met aspiring dancer-singer-actor Beverly Aadland. According to this film's version of events, he'd already seduced her before realizing that she was actually just a very precocious 15-year-old — carefully groomed to look older (and given a fake birth certificate) by Florence Aadland, a onetime dancer who projected her own ambitions on her daughter. Instead of backing away, however, he carried on their affair, providing a cover for his "protégée's" constant companionship by making sure Mom was along as public chaperone.

When Susan Sarandon's Mrs. Aadland realizes that in private their relationship is hardly innocent, she's furious. But she's vain and flattered enough to fall for the star's charm offensive — no matter that no one aside from these two think Beverly has any real talent. The only role of note she ever played was in 1959's *Cuban Rebel Girls*, the almost unwatchably bad cheapie that constituted Flynn's final screen appearance and was released just after his death. It's a ludicrous film, but she doesn't exactly rise above the material.

Nonetheless, Flynn (Kevin Kline) and the junior Aadland (Dakota Fanning) are, as portrayed here, tied together by something more than mutual exploitation. It may not be true love, but it's as close as a relationship between a rapidly aging sex maniac and a teen eager to get out from under mom's thumb can be.

Kline is a resourceful actor whose characterization is ingenious and layered. But it still falls into that category of celebrity impersonation, which always feels a bit like a clever stunt. He's somewhat upstaged by Sarandon,

who gobbles up the spotlight here as if this were *The Florence Aadland Story*. Given one of her more substantial roles of late, Sarandon revels in being a bit frumpy, grasping, and middlebrow; she's a classic Hollywood type, the perpetual margin-dweller still capable of being dazzled by proximity to a star. To the extent that it works, *The Last of Robin Hood* does so largely because Sarandon nails the comedy and pathos of terminal celebrity aspiration.

The extent that it doesn't can at least partly be blamed on Fanning, a limited child actor turned limited young-adult one. Though she just turned in an solid performance in Kelly Reichardt's *Night Moves*, here she's back in her usual mode of dully earnest empathy for a character that (like her Cherie Currie in 2010's *The Runaways*) could/should have had considerably more depth. The precocious poise the real Aadland exhibits singing "All Shook Up" for Groucho Marx on TV's *You Bet Your Life* (a clip preserved on YouTube) is more than sallow Fanning's victimized take can manage. Despite all canny costuming here, she never suggests an allure that might have lastingly turned the head of a man who could have any starlet or fangirl he chose.

*The Last of Robin Hood* also feels constrained budget-wise — perhaps financing woes explain why it took the co-directors so long to follow up the well-received *Quinceañera* — and while you can get the heady mixture of glamour, melancholy, barbed humor, and romance that the writer-directors were going for, it always falls a little short. As with so many Hollywood biopics, a great real-life story feels diminished onscreen, the legend still more potent than the dramatized re-creation. **SFBG**

**THE LAST OF ROBIN HOOD** opens Fri/5 in Bay Area theaters.





Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. Due to the Labor Day holiday, theater information was incomplete at presstime. For complete film listings, including Ongoing reviews, visit [www.sfbg.com](http://www.sfbg.com).

## OPENING

**The Identical** I love sinking my incisors into a meaty Elvis Presley fantasy as much as the next rock 'n' roller, but the collision of semitransparent ulterior motives and agendas going down in this off-key independent ain't nothing but distracting. What if the Pelvis's twin brother had lived? What if an earnest impersonator turned out to be something more than a great pretender? How does Christianity stand alongside Zionism — or the power of the King beside the potency of a pathetic wig? Here, Ryan Wade (Blake Rayne, aka Elvis impersonator Ryan Pelton) has a fire burning within for proto-rock, blues, R&B, and honkytonk — he's just not cut out to follow in the footsteps of his passionate preacher dad Reece (Ray Liotta). Instead, help from his drummer friend Dino (Seth Green) and encouragement from his dream-girl-turned-perfect-wife Jenny (Erin Cottrell) leads the earnest Ryan to enter a tribute contest dedicated to the late-period-Elvis-esque Drexel "The Dream" Hemsley (also played by Rayne). Is it a coincidence that Ryan so closely looks and sounds like Drexel? Despite the good faith acting chops brought to the enterprise by Liotta, Ashley Judd, and Joe Pantoliano, the effort is largely wasted, thanks to a flabby script by pop fantasist Howard Klausner, stale music-biz play-by-plays by first-time director Dustin Marcellino, and the painfully non-period, poorly written music and off-point production. When the '60s-era "Dream" — not to be confused with The-Dream — croons a tune that's closer in style to '80s Lionel Richie than "Can't Help Falling in Love," rock's true believers will be scratching their noggins in disbelief, wondering why anyone would even bother making a *Cross and the Switchblade* version of the Elvis myth. (1:47) (Chun)

**Innocence** A teenage girl realizes all is not well at her new boarding school, because vampires. (1:36)

**The Last of Robin Hood** See "Flynn and Out." (1:30) *Embarcadero*.

**A Letter to Momo** Morbid obsessions — and the ghouls and goblins of Japanese ghost stories — are rarely as sweet as they are in *A Letter to Momo*, the second hand-drawn animated film directed by Hiroyuki Okiura (1999's *Jin-Roh: The Wolf Brigade*). Shy tween Momo is tagging along on her mother's journey home to an island on Japan's Inland Sea, but even that remote, beauteous locale can't dissipate Momo's sorrow and guilt about the death of her father, who she fought with just before he passed. She doesn't realize that she's being followed as well — by three water drop-lets or spirits that assume the grotesque forms of an Edo-era ghostly manga. Only Momo can see and hear these mischievous, forever-hungry visitors, who put the "gobble" in "goblin," steal pudding and produce, and are likely the only guardians in the galaxy weaponized with cannon-blast flatulence. The spirits' goofy shenanigans, rather than the neighborhood kids' diving adventures, succeed in distracting Momo from her last message from her father — an unfinished letter with simply the words "Dear Momo" — and her own neglect. Layering his tender-hearted story with creepy-crawlies, scatological humor, and a palpable humanity, Okiura turns what could have been a sentimental journey into something more sprawling, freakier, and friendlier than one would ordinarily find on a hometown visit — or a feature-length anime exploring grief. (2:00) *Opera Plaza, Shattuck*. (Chun)

**No No: A Documentary** See "High Fly." (1:40) *Roxie*.

**The Notebook** With her husband (Ulrich Matthes) off at the front and bombs raining down on Budapest in mid-1944, a young mother (Gyöngyvér Bognár) takes the desperate step of depositing twin sons (András and László Gyémánt) on the isolated rural doorstep of their grandmother (Piroska Molnár), in the hopes that they will have a better chance of surviving the war.

It's a desperate move because mother and daughter haven't communicated in 20 years (it's hinted the elder might've fatally poisoned the younger's father), and this corpulent haridan is so mean that fearful villagers call her "the witch." She calls the approximately 10-year-old boys "bastards" (we never do find out their actual names) and schools them into a brutal daily existence of beatings and hard farm labor that they take to with surprising, masochistic dedication. They even embark on their own ruthless program of "training" the body (to withstand pain and hunger) as well as the soul (to be pitilessly unsentimental), so they might survive in a foreign environ of extreme privation and near-universal hostility. This adaptation of late expat writer Agota Kristof's classic 1986 novel would be an unwatchable catalog of horrors — has any movie featured so much vivid violence toward children? — if not handled with consummate skill by veteran Hungarian stage and film director János Szász. He balances the tale's grotesque, cruel, ironic, historical, and allegorical qualities in imaginative cinematic terms that are often aesthetically beautiful without softening the novel's bitter heart one whit. (1:44) *Embarcadero, Shattuck, Smith Rafael*. (Harvey)

## ONGOING

**Love is Strange** Ben (John Lithgow) and George (Alfred Molina) have been together four decades, so it's a big celebration for their extended family of friends and relations when they finally, legally get hitched. But news of the marriage reaches the archdiocese in charge of the Catholic high school where George teaches music, and while he's hardly been in the closet at work or anywhere else, this supposed gesture of public defiance against church doctrine gets the beloved instructor fired. With Ben a not-particularly-successful painter, and George now looking for a new job, the couple can now no longer afford to pay the mortgage on the Manhattan co-op apartment they've lived in for 20 years (but only owned for five). Finding an affordable new place is near-impossible. So the pair find themselves split up, forced to crash under different roofs and awkward circumstances. Ben moves in with his workaholic nephew (Darren Burrows), unwittingly heightening tensions with his author wife (Marisa Tomei) and especially their moody teenage son (Charlie Tahan), who deeply resents having to share his bedroom. George lands on the couch of a younger gay couple, two cops (Cheyenne Jackson, Manny Perez) who are very nice but have an active social life that robs him of privacy and sleep. This latest from ever-more-excellent Ira Sachs (2012's *Keep the Lights On*), its near-flawless screenplay co-written with Mauricio Zacharias, is a widely relatable drama about precisely observed human nature and increasingly inhumane economic realities. It's also easily one of the best US films 2014 is likely to offer. Might as well start filling out your Oscar ballots, because this movie is definitely going to be a contender. (1:38) (Harvey)

**November Man** Get typecast much, Pierce Brosnan? Since stepping into the polished footwear of Remington Steel and then James Bond, the actor has exuded such a consistently tidy, civilized bonhomie that it's tough to believe there's a seriously unhinged, deadly weapon of a psychopath within, ready to thrash Eurotrash sketch artists at the faintest threat to his offspring, à la Liam Neeson. So look at *November Man* as a refreshing, if imperfect, departure for Brosnan, who plays a hard-drinking bad man of sorts, who finds himself on the wrong side of former cohorts in the CIA as the bodies pile in slow motion. It wasn't always so for Peter Devereaux (Brosnan) as we open on the scene of a possible assassination; his sniper partner-in-training Mason (Luke Bracey) is impulsively headstrong and accidentally shoots a child, and Devereaux schools him, hard. Years later, the latter has retired to Lausanne when old boss Hanley (Bill Smitrovich) drags him back in, dangling an old flame who wants to be pulled out of her dangerous role spying on Russian presidential candidate Federov (Lazar Ristovski). Out of a collision with old pupil Mason comes the name of

CONTINUES ON PAGE 36 >>

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### REP CLOCK

Schedules are for Wed/3-Tue/9 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$7-10. "OpenScreening," work by ATA members past and present, Thu, 8. "ATA's 30-Hour 30th Anniversary Marathon Screening," works from ATA's history of screening independent, underground, and experimental film and video, Fri, 1 through Sat, 7. **Flatlands** (Webber, 1985), with ATA co-founder Marshall Weber in person, Fri, 8.

**BALBOA** 3630 Balboa, SF; [cinemasf.com/balboa](http://cinemasf.com/balboa). \$10. "Thursday Night Rock Docs:" **The Zen of Bennett** (Moon, 2012), Thu, 7:30.

**BAY MODEL** 2100 Bridgeway, Sausalito; [www.tiburonfilmfestival.com](http://www.tiburonfilmfestival.com). Free. **The Tinaja Trail** (Newell, 2014), Tue, 6.

**"BERNAL HEIGHTS OUTDOOR CINEMA"** Various venues, SF; [www.bhoutdoorcine.org](http://www.bhoutdoorcine.org). Free. Screenings of works by local filmmakers at unconventional Bernal Heights venues (including outdoors in Precita Park), Thu-Sat.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$8.50-11. •**Life Itself** (James, 2014), Wed, 7, and **Harry Dean Stanton: Partly Fiction** (Huber, 2012), Wed, 9:15. •**Starman** (Carpenter, 1984), Fri, 7, and **Under the Skin** (Glazer, 2013), Fri, 9:10. **Frozen** (Buck and Lee, 2013), presented sing-along style, Sat-Sun, 1. •**Sweet Charity** (Fosse, 1969), Sat, 6:20, and **All That Jazz** (Fosse, 1979), Sat, 4, 9:15. "Remembering Robin Williams:" •**Good Will Hunting** (Van Sant, 1997), Sun, 7, and **Dead Poets Society** (Weir, 1989), Sun, 4:40, 9:20.

**CLAY** 2261 Fillmore, SF; [www.landmarktheatres.com](http://www.landmarktheatres.com). \$10. "Midnight Movies:" **Pulp Fiction** (Tarantino, 1994), Fri-Sat, midnight.

**COURTHOUSE SQUARE** 2200 Broadway, Redwood City; [www.redwoodcity.org](http://www.redwoodcity.org). Free. **Mr. Peabody and Sherman** (Minkoff, 2014), Thu, 8:45.

**DELANCEY STREET SCREENING ROOM** 600 Embarcadero, SF; [www.onlifesterms.org](http://www.onlifesterms.org). \$10. **On Life's Terms: Mothers in Recovery** (Ganz, 2014), Thu, 6:30. Screening followed by a panel discussion with film subjects.

**EXPLORATORIUM** Pier 15, SF; [www.exploratorium.edu](http://www.exploratorium.edu). Free with museum admission (\$19-25). "Saturday Cinema:" **The Mascot** (Starewicz, 1934), Sat, 1, 2, 3.

**GOETHE-INSTITUT SF** 530 Bush, SF; [www.goethe.de/ins/us/saf/en/index.htm](http://www.goethe.de/ins/us/saf/en/index.htm). \$5 suggested donation. "100 Years After WWI:" **The Woman and the Stranger** (Simon, 1985), Wed, 6:30.

**JACK LONDON FERRY LAWN** Clay and Water,

Oakl; [www.jacklondonsquare.com](http://www.jacklondonsquare.com). Free. "Sing-along Cinema:" **Chicago** (Marshall, 2002), Thu, sundown.

**MECHANICS' INSTITUTE** 57 Post, SF; [military.org/events](http://military.org/events). \$10. "CinemaLit Film Series: Critics' Choice, Classic and Quirky Americana:" **Melvin and Howard** (Demme, 1980), Fri, 6.

**MISSION CULTURAL CENTER FOR LATINO ARTS** 2868 Mission, SF; [www.connectedbycoffee.com](http://www.connectedbycoffee.com). \$10 suggested donation. **Connected by Coffee** (Dennis and Dennis, 2014), Sat, 4, 7. With music, food, art, and coffee samplings between screenings. Proceeds benefit Cooperative Las Marias 93 in El Salvador.

**NEW PARKWAY** 474 24th St, Oakl; [www.thenewparkway.com](http://www.thenewparkway.com). Free. "First Friday Shorts," works by the Bay Area Video Coalition, Fri, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampfa.berkeley.edu](http://bampfa.berkeley.edu). \$5.50-9.50. "Alternative Visions:" "Animation: Laura Heit" (1997-2011), Wed, 7. "Eyes Wide: The Films of Stanley Kubrick:" •**Fear and Desire** (1953) and **Killer's Kiss** (1955), Thu, 7. **Paths of Glory** (1957), Sat, 6:30. **The Killing** (1956), Sat, 8:20. **Ai Weiwei: The Fake Case** (Johnsen, 2013), Fri, 7. "James Dean, Restored Classics from Warner Bros.:" **East of Eden** (Kazan, 1955), Fri, 8:50.

**RED POPPY ART HOUSE** 2698 Folsom, SF; [www.redpoppyarthouse.org](http://www.redpoppyarthouse.org). \$10-20. **La Salsa Cubana** (Johnson and Streng, 2011), Thu, 4. With director Eric Joseph Johnson in person, and a salsa-dance lesson and party to follow.

**REVOLUTION BOOKS** 2425 Channing, Berk; [www.revolutionbooks.org](http://www.revolutionbooks.org). \$5-25 suggested donation. **Freedom Summer** (Nelson, 2014), Thu, 7. With Freedom Summer volunteer and film subject Linda Wetmore Halpern in person.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$6.50-11. **Jamie Marks is Dead** (Smith, 2014), Wed-Thu, 7, 9. **Snowpiercer** (Bong, 2013), Wed, 9:15.

**"Synesthesia Film Festival: Screening #6,"** short films, Wed, 7. Canyon Cinema Foundation and SF Cinematheque present: **Big Joy: The Adventures of James Broughton** (Silha, Slade, and Logsdon, 2011), Thu, 7. With an introduction by performance artist Jason Jenn. **Rich Hill** (Tragos and Palermo, 2014), Thu, 9:30. **No No: A Documentary** (Radice, 2014), Sept 5-11, 7, 9:15. **Trailer Park Boys: Don't Legalize It** (Clattenburg, 2014), Fri-Sat, 11:20.

**SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50-\$10.75. **The Trip to Italy** (Winterbottom, 2014), Wed-Thu, call for times. **The Notebook** (Szász, 2013), Sept 5-11, call for times. "Alec Guinness at 100:" **The Bridge on the River Kwai** (Lean, 1957), Sun, 3, 7. **SFBG**

CONT>>

a Chechen mystery woman who could be Federov's undoing — and only social worker Alice (Olga Kurylenko) has any idea where she might be. Director Roger Donaldson (2008's *The Bank Job*) spins

*November Man*'s twisted tale with a speed that will appeal to those with short attention spans — and an admiration for digital-age whistleblowers, though the brisk clip leaves one with more than a few questions concerning too swiftly dropped characters and story lines. Perhaps a *December Man* is needed to provide answers. (1:48) (Chun) **SFBG**

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Amanda L. Ebey, Esq. (SBN 142370)

LAW OFFICES OF AMANDA L. EBHEY, P.C.

870 Market Street, Suite 782 San Francisco, California 94104 Tel: (415) 989-8070 Fax: (415) 834-0964

Attorneys for Plaintiffs CARL BURKS, WILLIAM SHERMAN SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION CARL BURKS, WILLIAM SHERMAN,

Plaintiffs,

v.

CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive,

Defendants.

Case No. CGC 12-526368 STATEMENT OF DAMAGES FOR CARL BURKS

TO DEFENDANTS AND TO THEIR ATTORNEYS OF RECORD: PLEASE TAKE NOTICE THAT pursuant to Code of Civil Procedure section 425.11, Plaintiff CARL BURKS hereby states as follows:

(1) General damages as to and for CARL BURKS, as against all defendants, jointly and severally, consisting of but not limited to emotional distress, loss of home and community, stress, fear, worry, anxiety, humiliation, embarrassment, loss of sleep, homelessness, exposure to housing deficiencies including but not limited to cold, faulty plumbing, inability to enter his home, improper and illegal housing, harassment, loss of rent-controlled

apartment, physical injuries including but not limited to bruises and contusions around his head and upper torso, pain and suffering, loss of comfort and enjoyment, caused by injuries described in the complaint on file herein, in the amount uncertain but not less than \$350,000.00;

(2) Special damages as to and for CARL BURKS, as against all defendants, jointly and severally, consisting of, but not limited to, property damage, property loss, moving expenses, increased rent, transportation expenses, loss of rent-controlled apartment, past and future lost wages and medical bills in an amount uncertain but not less than \$350,000.00.

(3) Punitive damages as to and for CARL BURKS against all defendants, jointly and severally, in the amount of \$500,000.00.

Dated: December 14, 2012

LAW OFFICES OF AMANDA L. EBHEY, P.C.

By: \_\_\_\_\_

Amanda L. Ebey

Attorney for Plaintiffs

CARL BURKS and WILLIAM SHERMAN

VERIFICATION

I declare that:

I am the Plaintiff in the within action; I have read the foregoing STATEMENT OF DAMAGES and I know the contents thereof; the same is true of my own knowledge, except as to those matters which are therein stated upon my information or belief, and as to those matters I believe them to be true.

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct and that this verification was executed on December \_\_, 2012, in San Francisco, California.

CARL BURKS

Dated 12-20-2012

Aug. 27, Sep. 3, 10, 17, 2014

Amanda L. Ebey, Esq. (SBN 142370)

LAW OFFICES OF AMANDA L. EBHEY, P.C.

870 Market Street, Suite 782 San Francisco, California 94104

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Attorneys for Plaintiffs CARL BURKS, WILLIAM SHERMAN SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION CARL BURKS, WILLIAM SHERMAN, Plaintiffs,

v.

CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive,

Defendants.

Case No. CGC 12-526368 STATEMENT OF DAMAGES FOR WILLIAM SHERMAN

TO DEFENDANTS AND TO THEIR ATTORNEYS OF RECORD:

PLEASE TAKE NOTICE THAT pursuant to Code of Civil Procedure section 425.11, Plaintiff WILLIAM SHERMAN hereby states as follows:

(1) General damages as to and for WILLIAM SHERMAN, as against all defendants, jointly and severally, consisting of but not limited to emotional distress, loss of home and community, stress, fear, worry, anxiety, humiliation, embarrassment, loss of sleep, homelessness, exposure to housing deficiencies including but not limited to cold, faulty plumbing, inability to enter his home, improper and illegal housing, harassment, loss of rent-controlled apartment, physical injuries including but

not limited to broken nose, pain and suffering, loss of comfort and enjoyment, caused by injuries described in the complaint on file herein, in the amount uncertain but not less than \$350,000.00;

(2) Special damages as to and for WILLIAM SHERMAN, as against all defendants, jointly and severally, consisting of, but not limited to, property damage, property loss, moving expenses, increased rent, transportation expenses, loss of rent-controlled apartment, past and future lost wages and medical bills in an amount uncertain but not less than \$350,000.00.

(3) Punitive damages as to and for WILLIAM SHERMAN





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against all defendants, jointly and severally, in the amount of \$500,000.00.  
Dated: December 14, 2012  
LAW OFFICES OF AMANDA L. EBEBY, P.C.  
By: \_\_\_\_\_

Amanda L. Ebey  
Attorney for Plaintiffs  
CARL BURKS and WILLIAM SHERMAN  
VERIFICATION

I declare that:  
I am the Plaintiff in the within action; I have read the foregoing STATEMENT OF DAMAGES and I know the contents thereof; the same is true of my own knowledge, except as to those matters which are there-in stated upon my information or belief, and as to those matters I believe them to be true.  
I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct and that this verification was executed on December \_\_\_, 2012, in San Francisco, California.

WILLIAM SHERMAN  
Dated 12-20-2012  
Aug. 27, Sep. 3, 10, 17, 2014

## LEGAL NOTICES

**SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (AVISO AL DEMANDADO) : CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive YOU ARE BEING SUED BY PLAINTIFF: (LO ESTA DEMANDANDO EL DEMANDANTE): CARL BURKS, WILLIAM SHERMAN**

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.  
You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff.  
A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.  
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral

service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.  
¡AVISO! Lo han demandado. Si no responde dentro de 30 días, la corte puede decidir en su contra sin escuchar su versión. Lea la información a continuación.  
Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citación y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas información en el Centro de Ayuda de las Cortes de California ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentación, pida al secretario de la corte que le de un formulario de exención de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remisión a abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), en el Centro de Ayuda de las Cortes de California, ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)) o poniendose en contacto con la corte o el colegio de abogados locales. AVISO: Por ley, la corte tiene derecho a reclamar las cuotas y los costos exentos por imponer un gravamen sobre cualquier recuperación de \$10,000 o mas de valor

recibida mediante un acuerdo o una concesión de arbitraje en un caso de derecho civil. Tiene que pagar el gravamen de la corte antes de que la corte pueda desechar el caso.  
CASE NUMBER: (Numero del Caso): CGC-12-526368  
The name and the address of the court is:(El nombre y dirección de la corte es)Superior Court of CaliforniaCounty of San Francisco 400 McAllister Street San Francisco, CA 94102  
The name, address and telephone number of the plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la dirección y el número de teléfono del abogado del demandante, o del demandante que no tiene abogado, es):  
Law Office of Amanda L. Ebey PC, 870 Market St. Ste. #782 San Francisco, CA 94102 (415) 989-8070  
DATE: (Fecha) 11/27/2012, Clerk, (Secretario), by Elias Butt, Deputy (Adjunto)  
NOTICE TO THE PERSON SERVED: You are served 1. as an individual defendant. Aug. 27, Sep. 3, 10, 17, 2014  
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